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THE · MODERN
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FIRST BOOK

BY

ELEANOR SMITH

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The Modern Music Series

A FIRST BOOK IN VOCAL MUSIC

WHEREIN THE STUDY OF MUSICAL STRUCTURE IS PURSUED THROUGH THE CONSIDERATION OF COMPLETE MELODIC FORMS AND PRACTICE BASED ON EXERCISES RELATED TO THEM

BY

ELEANOR SMITH

AUTHOR OF "SONGS FOR LITTLE CHILDREN," TEACHER OF MUSIC IN THE CHICAGO KINDERGARTEN COLLEGE AND FROEBEL'S KINDERGARTEN SCHOOL. FORMERLY IN CHARGE OF DEPARTMENT OF VOCAL MUSIC IN THE COOK COUNTY NORMAL SCHOOL.

SILVER, BURDETT AND COMPANY

NEW YORK BOSTON CHICAGO

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INTRODUCTION.

The plan of the *First Book of Vocal Music* differs somewhat from that of the preceding book, the *Primer of Vocal Music,* and represents a further advance from imitative song singing toward the reading of music. As in the *Primer,* emphasis is given to the establishment of the proper spirit in singing, but a large part of the *First Book* is devoted to study and practice in sight reading. The training in sight reading is obtained through songs and exercises especially adapted to the purpose, and with the aid of rote singing.

The rote songs contained in the book are of two classes: *First,* those songs that are directly related to sight-reading exercises which resemble the songs themselves in rhythmic and tonal form, *Second,* those which are not related directly to sight-reading exercises, but which are to be studied for their rhythmic and tonal structure as bearing generally upon sight-reading study and practice. The "Lullaby" on page 12 is an illustration of this second class. One such song is to be found as an introduction to the study of each key, and there are others of the same kind, such as "The Rain Drop's Message" (page 37) and "Spring is Coming" (page 41).

By the connection of rote songs with the sight-reading exercises, the proper relationship between imitative singing and reading music may be more definitely established. One instance will illustrate this: After the song "Fire, Fire!" (on page 7) has been well learned, and sung many times by imitation, the melody should be carefully studied. First, the rhythm should be marked by hand movement and then indicated on the blackboard or on practice paper. The tonal structure of the song may then be studied, as, for instance, by having the pupils sing the scale syllables instead of the words. Following this, the pupils should write from memory certain measures of the song—possibly the entire song, if they have had sufficient practice in writing from memory.

This analysis and study will prepare the pupil for recognizing similar rhythmic and tonal forms in slightly different combinations, as found in the four studies following the song. The slight differences in the tonal arrangement furnish excellent drill, in that the child must be constantly on the alert to avoid singing the tune with which he is familiar instead of noting the differences and resemblances. This passing from the familiar song to the unfamiliar exercise—corresponding as it does with a general principle of all education—is especially helpful in music, as the child learns to sing the

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new exercise in the spirit of the known song. This practice, however, must not be continued too long. When the ability for exact musical thinking and a working knowledge of the staff have been acquired, the child should study the capacity of the staff analytically, as is indicated on page 9. Continued action that is dependent upon memory precludes creativeness and individual power.

The different problems in time are introduced through rote songs, which are followed immediately with exercises and songs containing the same time problems. To illustrate: the divided beat is introduced in the song, "The Boy and the Lark," page 18. This may best be learned as a rote song, then carefully studied, the exercises following being read at sight. Six-eight time is introduced in "The Marching Song," page 30; the beat-and-a-half note in "The Heroes," page 48, and the unequally divided beat in "The Soldiers" song, page 90.

The simple problems in music are arranged throughout the book according to their difficulty and to their logical sequence. They are repeated many times in various combinations, in order that the child's training may be definite and complete. The plan of introducing part work through imitation or canonic studies is continued in the *First Book* for the purpose of establishing two-part singing in the true spirit and with real independence.

The authors wish to make mention here of their high appreciation of the assistance rendered by Calvin B. Cady and Fred W. Root. The deep interest they have evinced in the method of the book, and their valuable suggestions and advice have contributed in no small degree to the success of the work. They also desire to express their obligation to G. W. Chadwick for his contribution of songs and valuable suggestions.

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UNIV. OF CALIFORNIA

A FIRST BOOK IN VOCAL MUSIC.

Fire! Fire!

Esther B. Tiffany.

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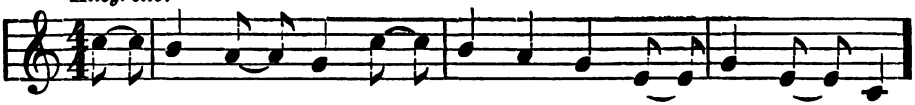
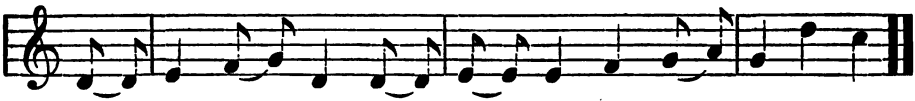
English.

Allegretto.



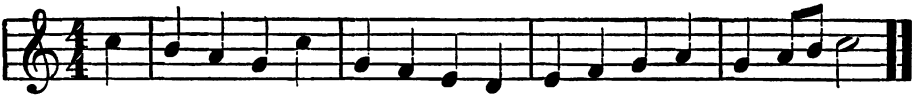
1. O Bird - ie fly! for the ma-ple tree, Where your nest is hid
2. For Au-tumn, that wan-ton gold-haired boy, Roams wild with a flam-
3. On the ma - ple's man - tle the bright sparks fall, On the creep - ing wood-
4. O Bird - ie fly! to the South-land hie, For the woods are blaz-



so cun - ning - ly, With scar - let flames is a-blaze, I see.
ing torch for a toy—And he fires the trees with a reck-less joy.
bine a - long the wall, On the sturd - y oak-trees, staunch and tall.
ing be-neath our sky, And your home is on fire, so Bird - ie, fly!

Studies.

I.



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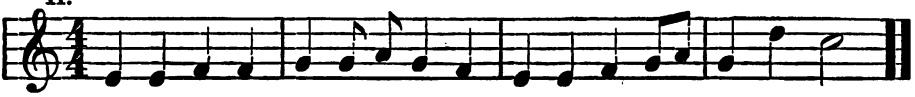

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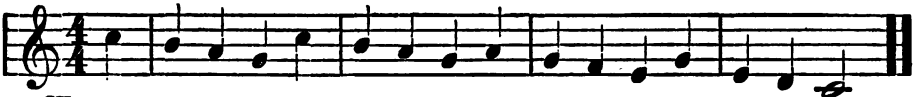

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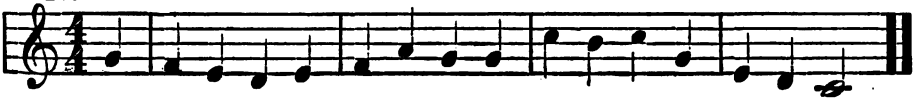

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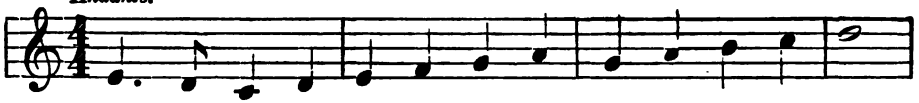
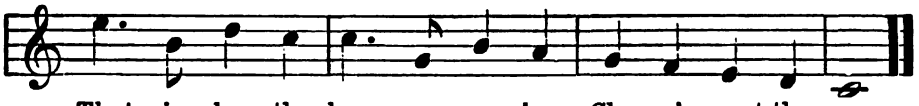
Bees and Clover.

Andante.

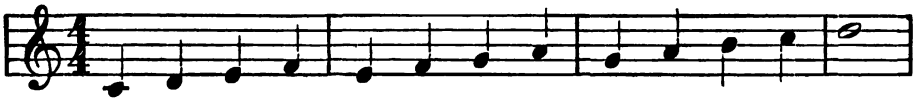


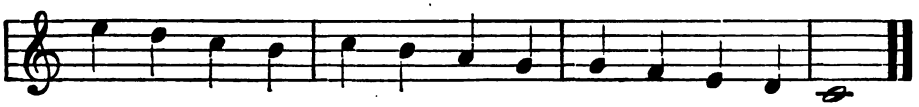
Clo - ver white and pink is grow-ing In the fields to - day,



That is where the bees are go - ing, Clo-ver's sweet, they say.

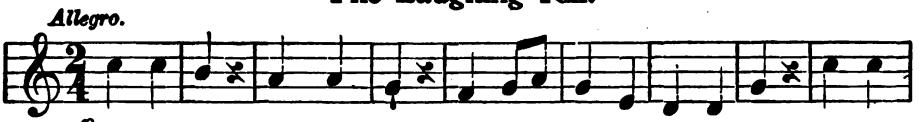
A Study.





The Laughing Rill.

Allegro.



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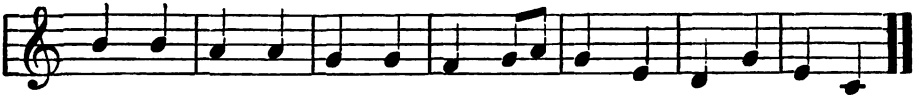
"Ha, ha, ha," laughs the rill, "'Tis not hard to turn the mill; I just



keep on flow-ing, flow - ing, And the mill keeps go - ing, go - ing."

Studies.

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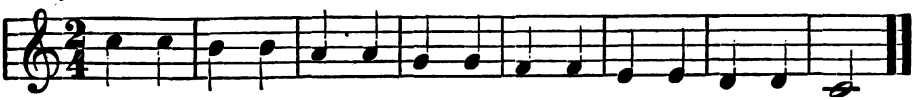

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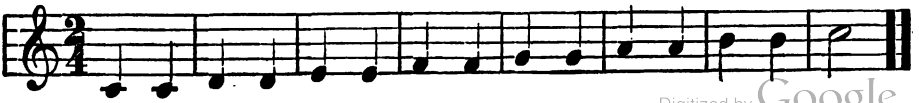

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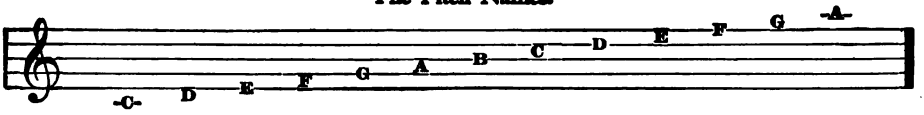
Key of C.

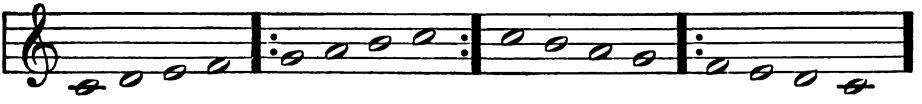
The Pitch Names.

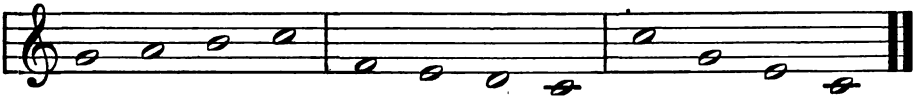


The Scale. **The Scale one octave higher.**

Signature— no sharps nor flats. Keynote—C, on the first line below and in the third space.

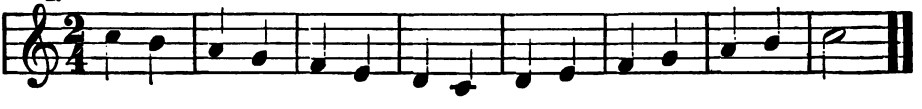
Scale Studies.





Sight Reading Exercises.

I.



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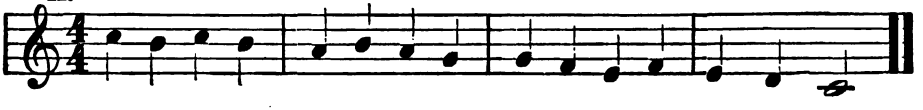

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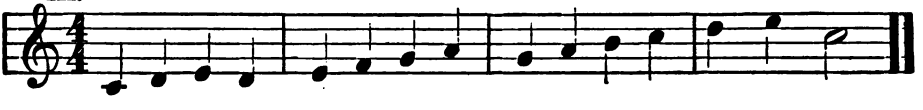

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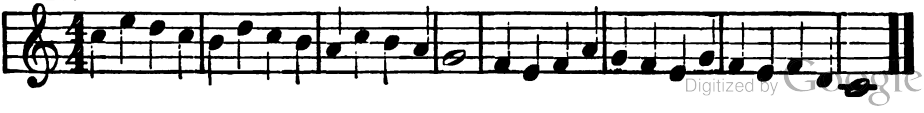

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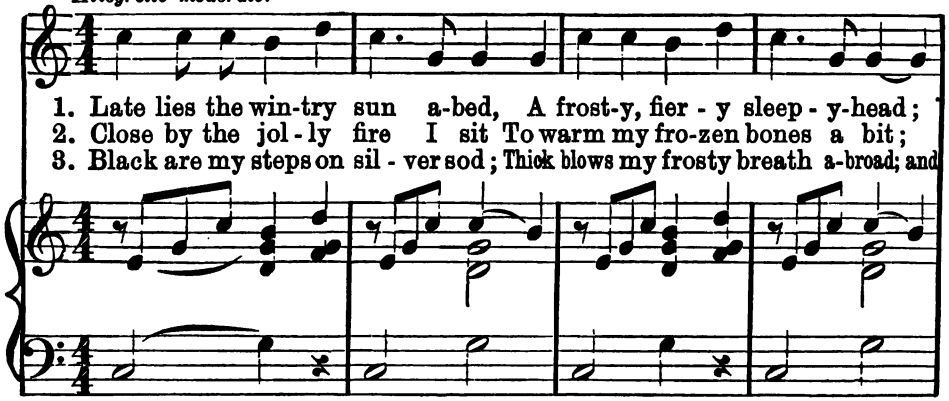
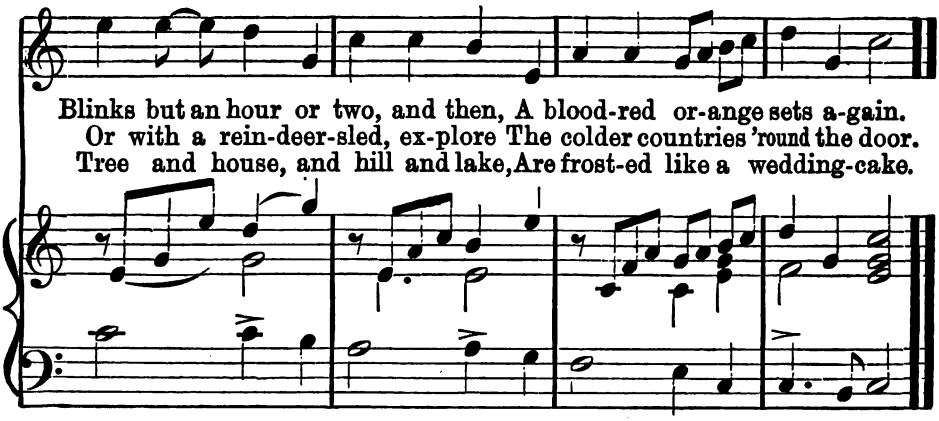
Winter-Time.

Robert Louis Stevenson. Eleanor Smith.

Allegretto moderato.



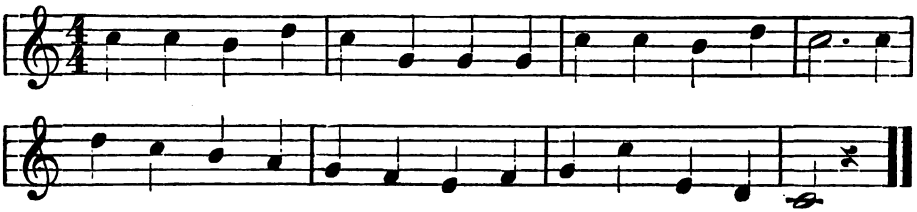
1. Late lies the win-try sun a-bed, A frost-y, fier - y sleep - y-head;
2. Close by the jol - ly fire I sit To warm my fro-zen bones a bit;
3. Black are my steps on sil - ver sod; Thick blows my frosty breath a-broad; and



Blinks but an hour or two, and then, A blood-red or-ange sets a-gain.
Or with a rein-deer-sled, ex-plore The colder countries 'round the door.
Tree and house, and hill and lake, Are frost-ed like a wedding-cake.

Studies.

I.



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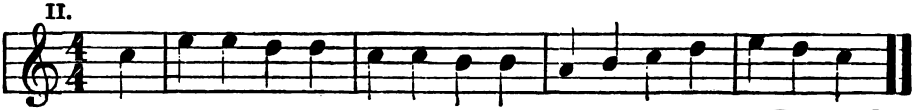

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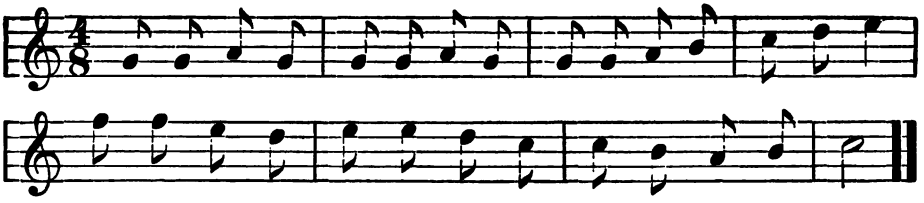

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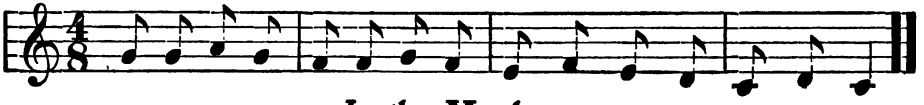
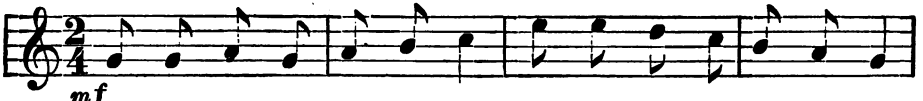


In the Meadow.

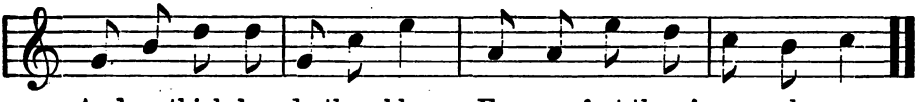
K. Enslin. P. Stuermer.

Moderato.



mf

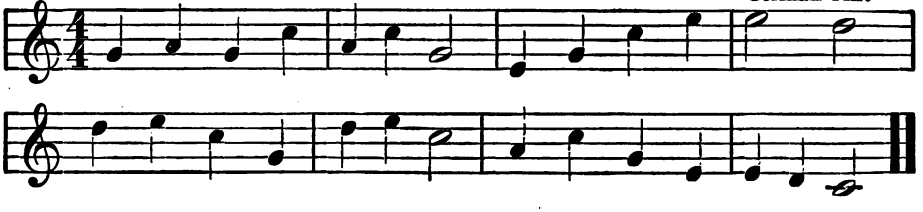
1. Ma - ny love - ly, fragrant weeds Grow up - on the grass-y meads,
2. But sweet blossoms, do not fear, I'll not crush you stand-ing here.
3. You to moth-er's room I'll take; Give sweet perfume for her sake.



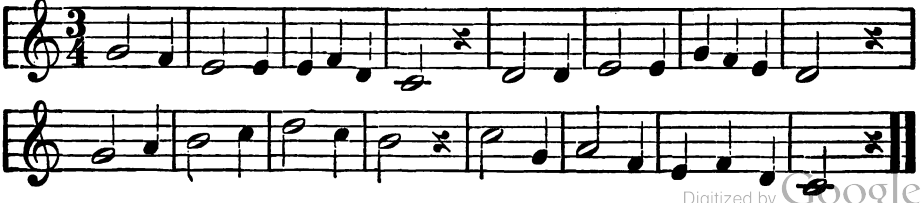
And so thick-ly do they bloom, For my feet there's scarcely room.
Just a nose-gay I would cull, And the fields will still be full.
Not in vain his life he lives Who to oth - ers pleas-ure gives.

Melodies.

I. German Air.



II. H. F. Mueller.



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Translated from the German.

Lullaby.

F. Hiller.

Andante.

dolce p

1. Sleep - y winds sigh far and near. Lit - tle chil-dren,
2. Sleep - y winds sigh far and near. Lit - tle trees their
3. Sleep - y winds sigh far and near. E - ven jol - ly

Andante.

p

tired of play-ing, Now their eve-ning prayers are say - ing;
heads are nod-ding, Tired of grow-ing, Tired of bud - ding;
fire is nap - ping Soft gray blan-kets round him wrap-ping;

pp

rall.

Then they sleep, my ba - by dear, my ba - by dear.
So they sleep, my ba - by dear, my ba - by dear.
Soon he'll sleep like ba - by dear, like ba - by dear.

pp

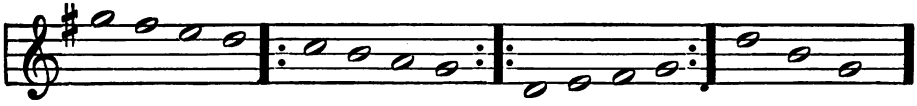
rall.

Digitized by Google

The Scale. The Scale one octave lower.

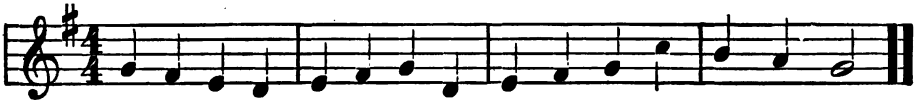
Signature, one sharp—F♯. Keynote—G, on the second line.

Scale Studies.



Sight Reading Exercises.

I.



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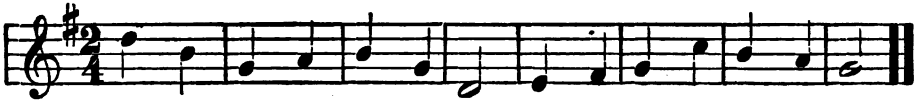

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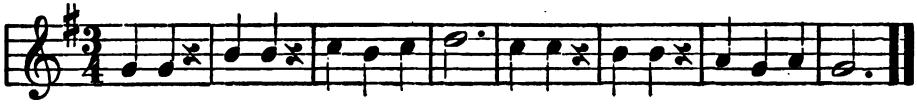
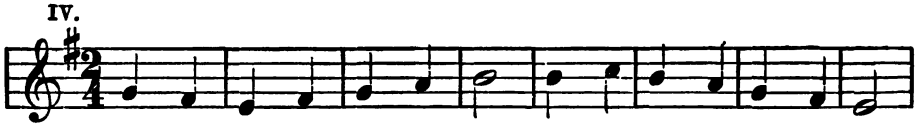
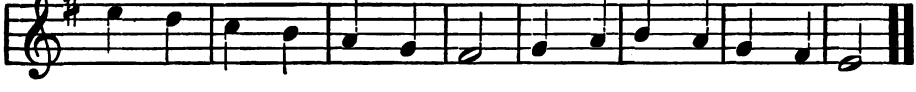
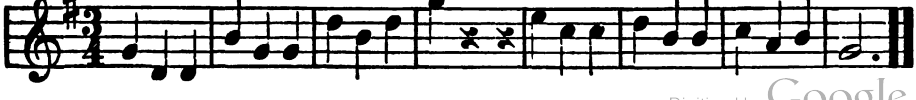


IV.





V.



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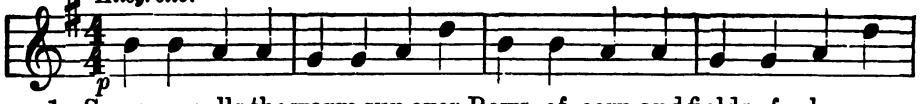
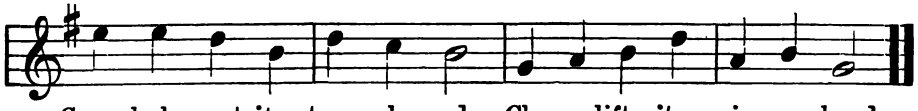
The Summer Sun.

Lydia Avery Coonley.

Allegretto.



1. Summer rolls the warm sun over Rows of corn and fields of clo - ver;
2. Summer rolls the warm sun over Rows of corn and fields of clo - ver;



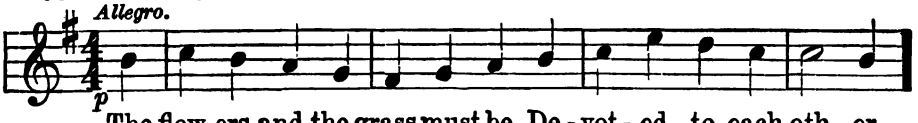
Corn shakes out its tas - sels red, Clo-ver lifts its crim-son head.
Fly - ing comes the hon - ey bee; "I choose clover," buz-zes he.

The Earth's Children.

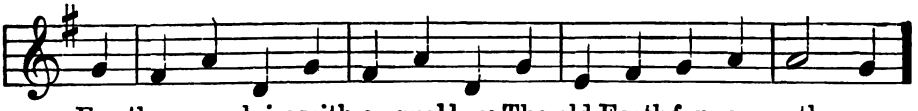
W. H. Hayne.

By permission of Harper and Brothers.

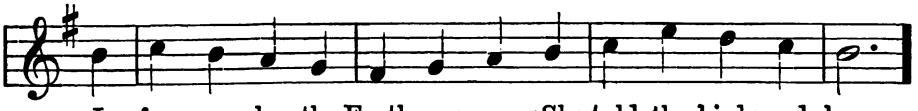
Allegro.



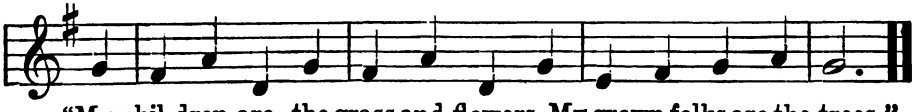
The flow-ers and the grass must be De - vot - ed to each oth - er,



For they can claim with e - qual love The old Earth for a moth - er.



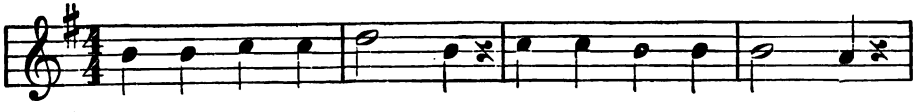
I fan - cy when the Earth was young She told the birds and bees:

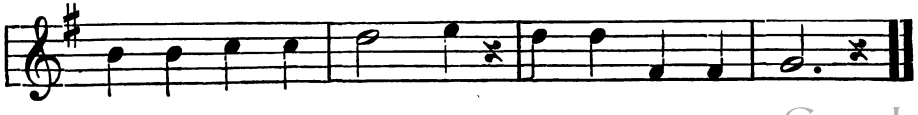


"My chil-dren are the grass and flowers, My grown folks are the trees."

A Melody.

C. B. Klein.





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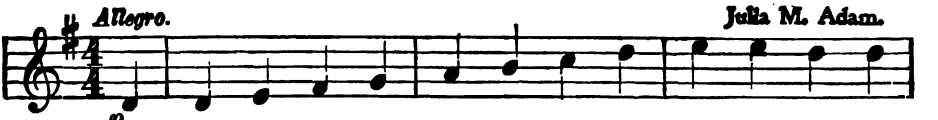
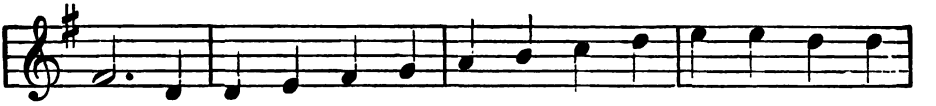
To the Weather-Cock.

Allegro. Julia M. Adam.

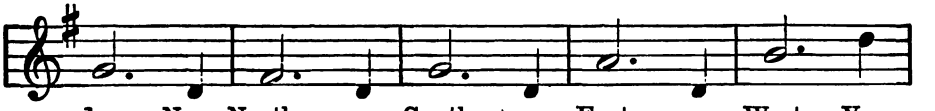


p

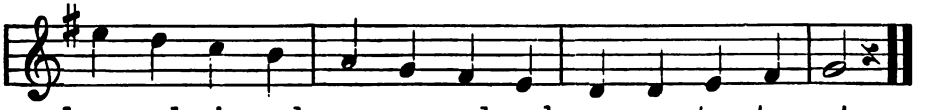
O weath-er - cock, I nev - er know just what you mean to



say, Be-cause, you see, you change your mind a doz - en times a



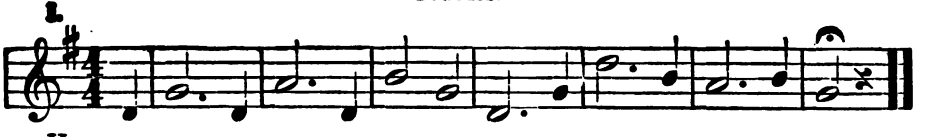
day; Now North, now South, now East, now West; You



dance and swing and sway a-round; and nev - er stop, to rest.

Studies.

I.



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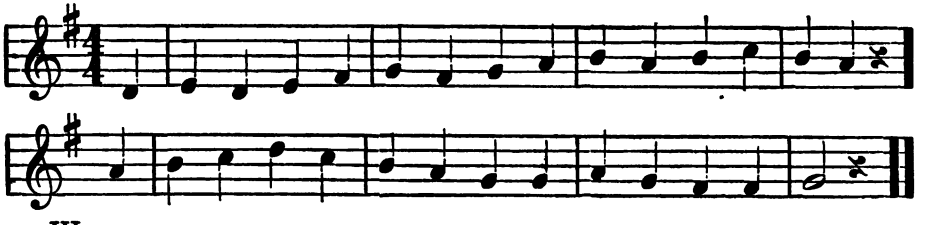
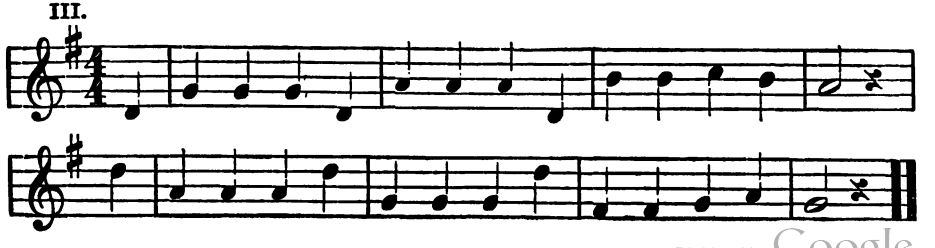


III.



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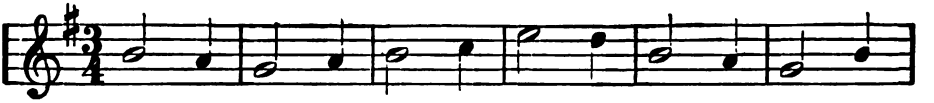
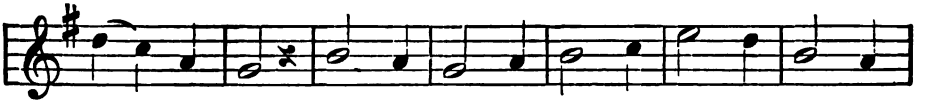
Hail Stones.

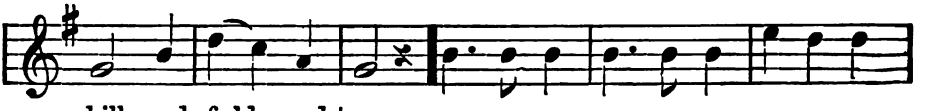
Frederick Manley. *Moderato.* **Dutch Folksong.**



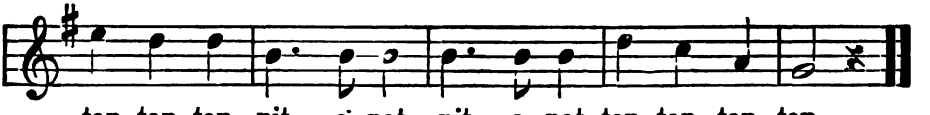
1. High in heaven's a might - y ar - my With - out num-ber,
2. They as - sail each i - cy pris - on Where a flow'r in
3. Such a good and kind - ly ar - my, Sol - diers of the



shoot - ing down Such a storm of ti - ny bul-lets, Strik-ing
dark - ness lies, Walls of clay are crack'd and crumbled; All the
love - ly Spring, Fill - ing all the world with gladness, Bringing



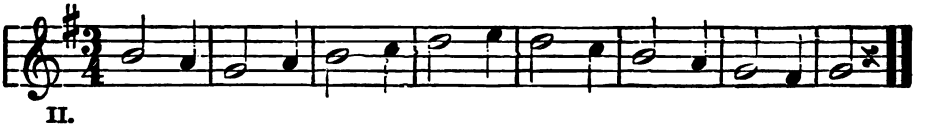
hill and field and town.
flow'rs in free - dom rise.
joy to ev - 'ry-thing.
} **Pit - a-pat, pit - a-pat, tap tap tap,**



tap, tap, tap, pit - a - pat, pit - a - pat, tap tap tap tap.

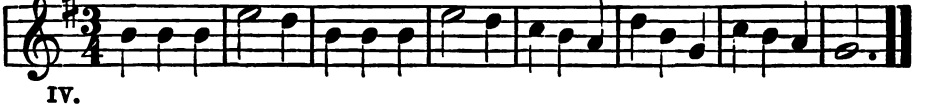
Studies.

I.



II.

III.



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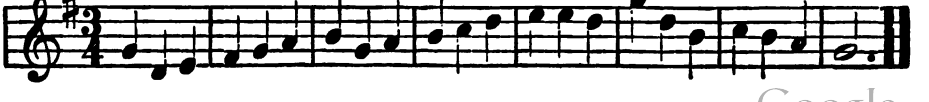

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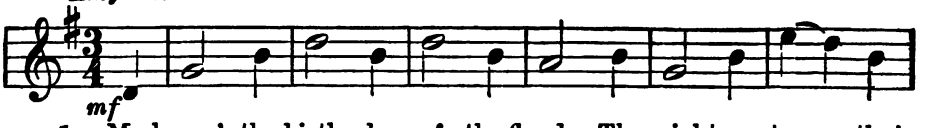
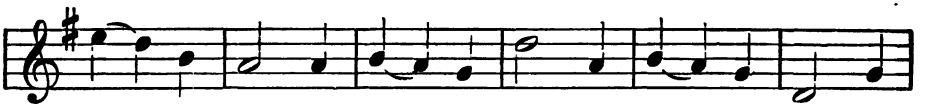
The Herd Boy's Song.

From the German by F. M. Groos.

Allegretto.



1. My home's the birth-place of the floods; The might-y streams that
2. All day I wan-der 'mong the rocks That rise near heaven, and
3. When vales and low-lands lie in night, And vil-lage folk are

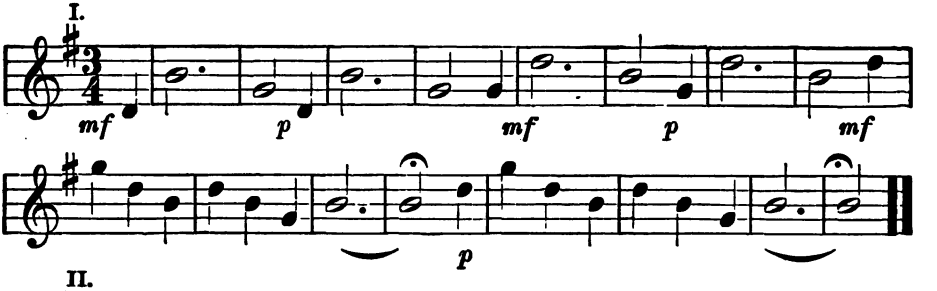


sea-ward flow Thro' dis-tant fields and far-off woods, With
guard my sheep, And find green pas-tures for my flocks, And
still in bed, The sun is throw-ing ros-y light A-

me are chil-dren of the snow, And fall with ten-der sing-ing.
guide the lit-tle lambs to sleep When night its shades is bring-ing.
bout me on the mountain head, And clear my horn is ring-ing.

Mountain Echoes.

I.



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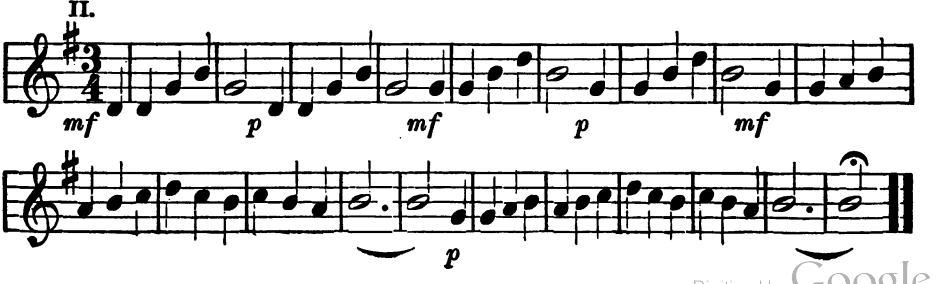

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The Boy and the Lark.

Hoffmann von Fallersleben. Beethoven.

Andantino. *p*

1. "Now tell me, moth-er mead-ow-lark, What sorrow fills your breast? You
2. Now heav-y grows the lad-die's heart As this complaint he hears, He

Andantino.

p

chirp and cry so pit-eous-ly, You flut-ter round your nest." "Oh!
quick-ly flies and nev-er stops Un-til his home he nears. Then

look, my child, my brood is gone; My warm nest's emp-ty quite: Who
straight re-turn-ing to the nest, The cal-low brood he bears; "For-

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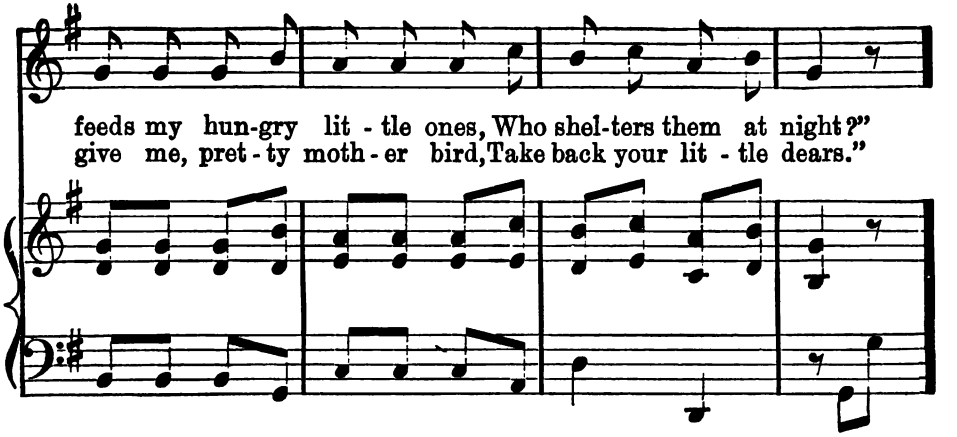
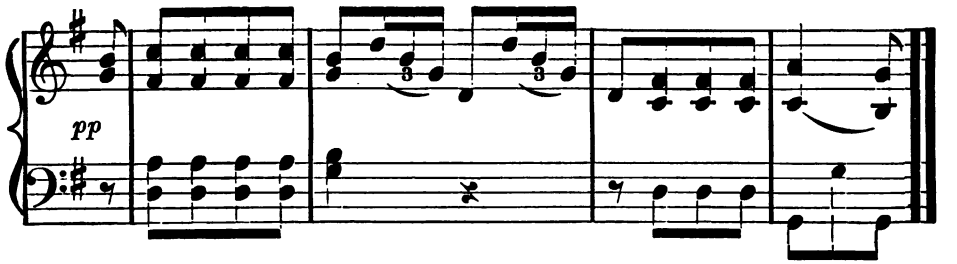
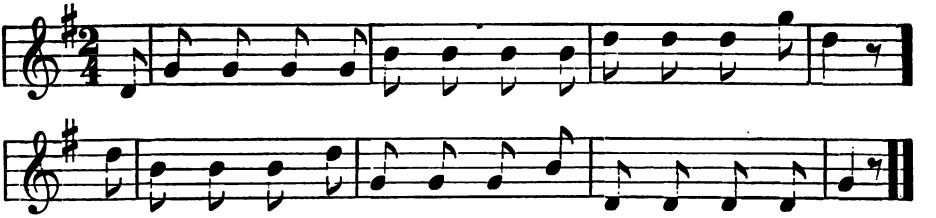


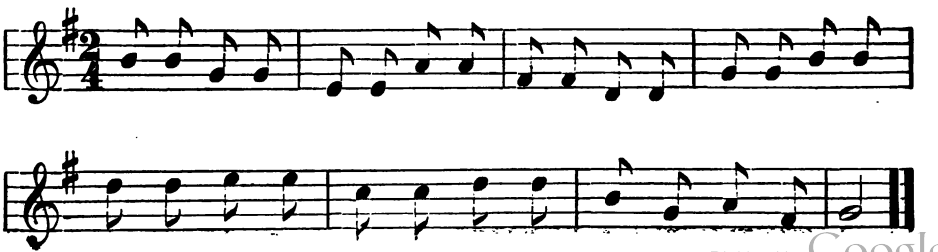


Studies.

I.



II.



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Song of the Wind.

Julia M. Adam. Stichne.

Andante.

mf

Blow, Northwind, blow! Blow, Northwind, blow! Over all are snowdrifts high,

Gray clouds, and leaden sky; Chill winter days are here, Gloomy days so

bleak and drear; Fast falls the snow; Blow, Northwind, blow!

Studies in the Divided Beat.

I.

II.

III. French Popular Air.

Digitized by Google

The Young Musician.

From the German by E. S. — German Folksong.

Moderato.

mf

1. Oh! I'm a young mu - si - cian, From dis - tant lands I come. Sing - ing and play - ing, Ev - er I'm stray - ing.
2. Oh! I'm a young mu - si - cian, From dis - tant lands I come. Sing - ing and play - ing, Ev - er I'm stray - ing.
3. Oh! I'm a young mu - si - cian, From dis - tant lands I come. Sing - ing and play - ing, Ev - er I'm stray - ing.

p

Hm, hm, hm, hm, hm, Hm, hm, hm, hm, hm, hm, Hm, hm,
Toot, toot, toot, toot, toot, Toot, toot, toot, toot, toot, Toot, toot,
Rub a dub, dub, dub, Rub a dub, dub, dub, Rub a

f

hm, hm, hm, Hm, hm, hm, hm, hm, Fid - dle is say - ing.
toot, toot, toot, Toot, toot, toot, toot, toot, Trom - bone is say - ing.
dub, dub, dub, Rub a dub, dub, dub, Bass drum is say - ing.

Suggestive Studies.

The Violin.

The Trombone.

The Bass Drum.

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Helen Goodrich.

Dancing Song.

Folksong.

Allegretto.

p

1. Come, dear chil - dren, Come with me, Dance a - bout the
2. Come, dear chil - dren, Come with me, Dance a - bout the
3. Come, dear chil - dren, Come with me, Dance a - bout the
4. Come, dear chil - dren, Come with me, Dance a - bout the

Allegretto.

p

ap - ple tree. Here we go on tip - toe Round - a - bout so
wal - nut tree. Round and round, hear the sound, Crack-ing nuts up-
ma - ple tree. Now we fly swift - ly by Like the birds up
cher - ry tree. Skip a - way; now, good-day, End - ed is our

mer - ry O.
on the ground.
in the sky.
mer - ry play.

f

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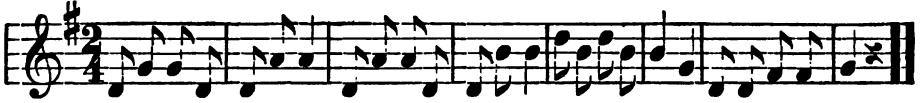
Studies.

I.



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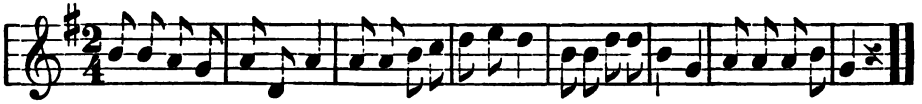
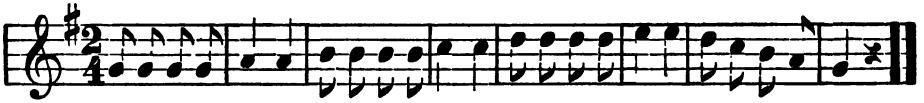


Studies.

The Divided Beat.

I.



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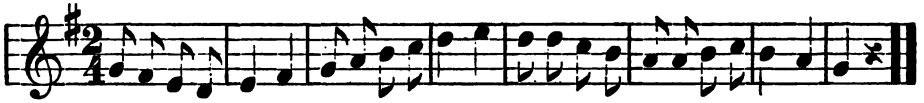
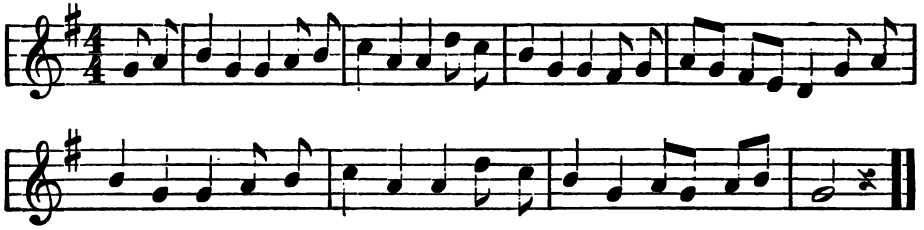


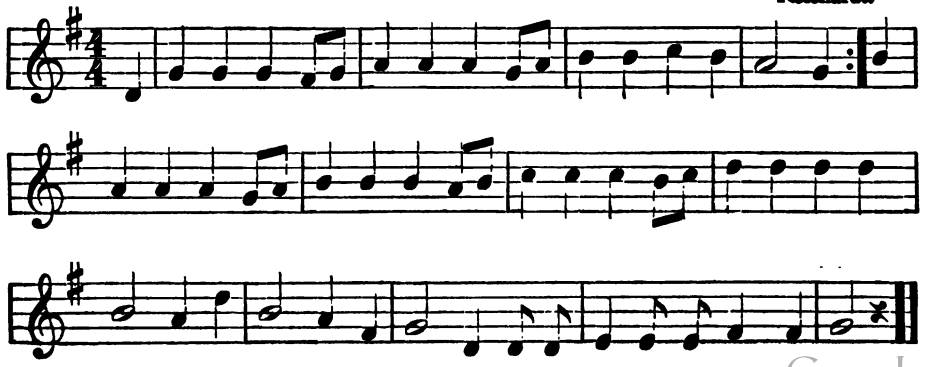
III.

Folksong.



A Song.

Reichardt.



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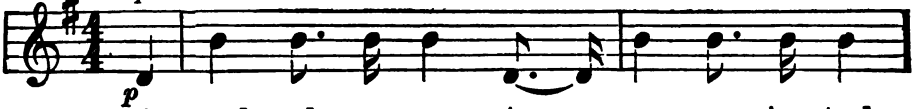
Song of the Soldier.

Translated by E. S.
By permission of "The Outlook."

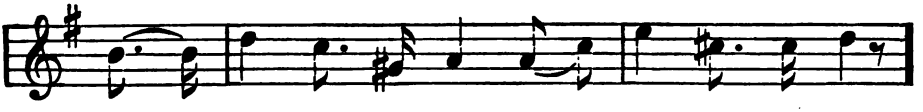
Taubert.

Tempo di marcia.

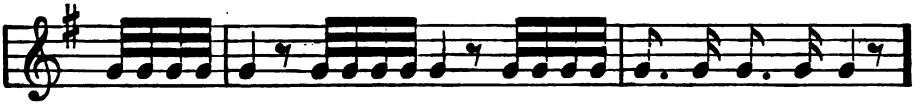


p

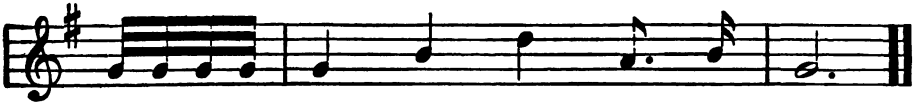
1. A sword and a gun, A gay pranc - ing steed,
2. He march - es all day Till the sun - set is red;



My brave sol - dier boy, What more can he need?
Cap - tain Sleep then commands, "Comrades, march, march to bed!"



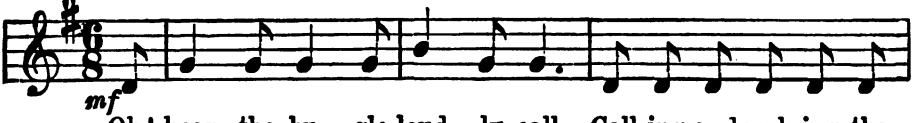
Trrrr um trrrrum trrrr um te tum te tum,
Trrrr um trrrrum trrrr um te tum te tum,



Trrrr um, What more can he need?
Trrrr um, "March, march in - to bed!"

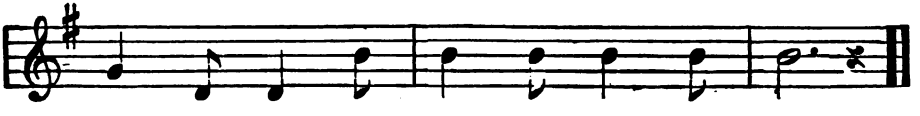
The Bugle Call.

Old German.



mf

Oh! hear the bu - gle loud - ly call, Call-ing and wak-ing the



sol - diers all, "The dawn of day is here."

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The Merry Go-Round.

From the German by E. S.

Rhenish Folksong.

Allegretto. *p* *rall.*

1. Now, all you bright gal-lop - ing po - nies, fly round and round,
2. Come, tell us, dear po-nies, tell, whith - er you take your way;
3. Oh! much we should like to see coun - tries both strange and far,
4. Now, all you bright gal-lop - ing po - nies, fly round and round,

rall.

While fid - dle and harp make mer - ry with pleas - ant sound,
"We'll go, if you like, to Chi - na," the po - nies say,
But more than all oth-ers, the land where the fair - ies are,
While fid - dle and harp make mer - ry with pleas - ant sound,

a tempo

And past the trees and peo - ple we fly with a bound.
"Or Af - ri - ca, or Green - land, or Bot - an - y Bay."
The ti - ny folks whose wings glow with dust from a star.
And past the trees and peo - ple we fly with a bound.

Six-eight Time.

French Melodies.

I.

Allegretto.

II.

FINE.

D. C.

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In April.

Anna M. Pratt.

By permission of "The Youth's Companion" and the author.

Hauptmann.

Andante dolce

p

1. Who was it gave the sig - nal? We did not hear a word When yes - ter-day the cro - cus bloom'd, And we lis- ten'd to a bird, And we lis-ten'd to a bird.

2. To - day the gar-den bed is white Be - neath the driv - ing snow; But spring is near; we need not fear, For the birds and flow - ers know, For the birds and flow- ers know.

Andante.

p dolce

cresc.

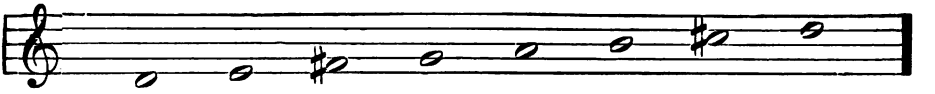
mf

cresc.

mf

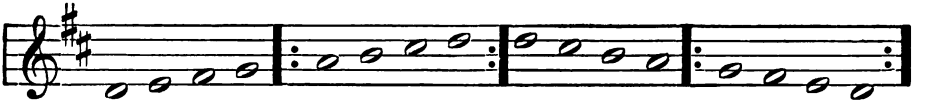
Digitized by Google

The Scale.



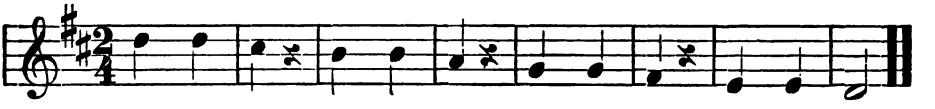
Signature, two sharps—f♯ and c♯. Keynote—D, in the first space below and on the fourth line.

Scale Studies.



Sight Reading Exercises.

1.



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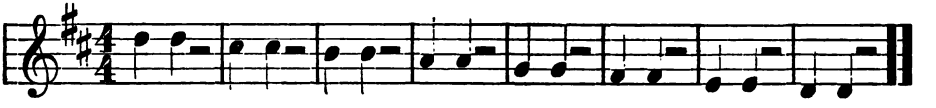

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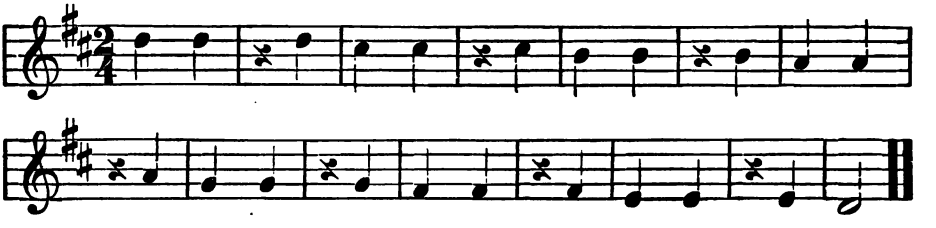

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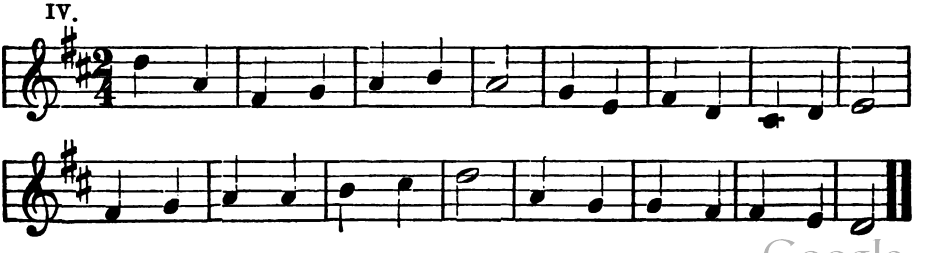

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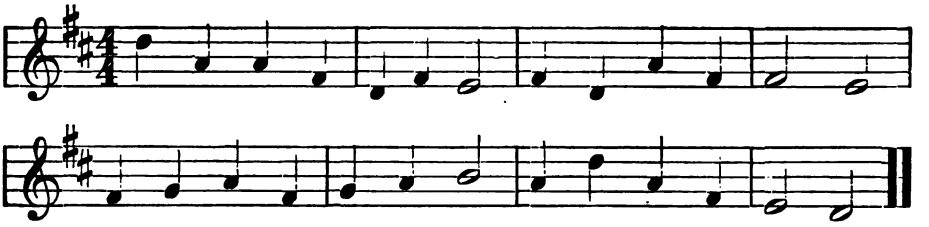
I.



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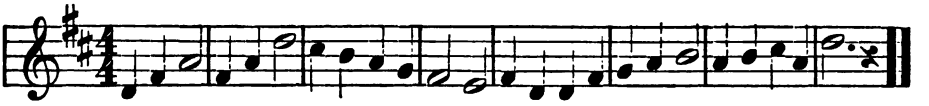

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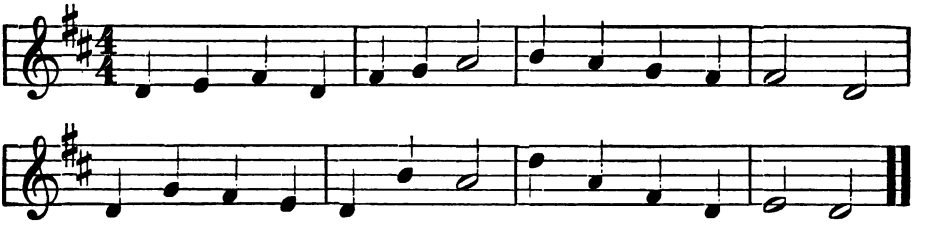
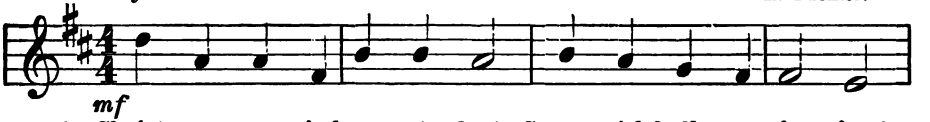


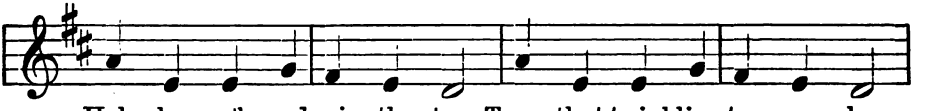
Christmas Eve.

Allegro. E. Richter.

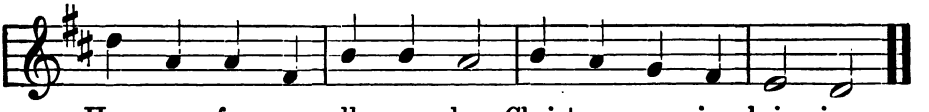


mf

1. Christ-mas eve is here at last, Come, with bells a - ring - ing!
2. Christ-mas morning's here at last, Come, with tune - ful sing - ing!
3. Hear us praise you, good St. Nick, On this day's glad dawning;



Hol - ly wreaths and mis - tle - toe, Trees that twinkling ta - pers show,
Stock-ings full for you and me, Treasures 'neath the Christmas tree,
Hear us sing with might and main; May your shadow nev - er wane,



Hap - py fa - ces all a - glow Christmas eve is bring-ing.
Hearts that beat with mirth and glee Christmas day is bring-ing.
Rich - er bless-ings on us rain Ev - 'ry Christmas morn-ing.

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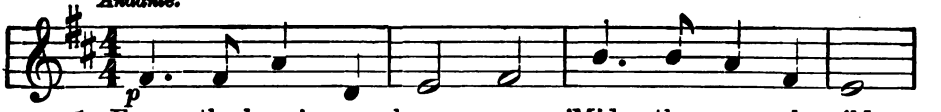
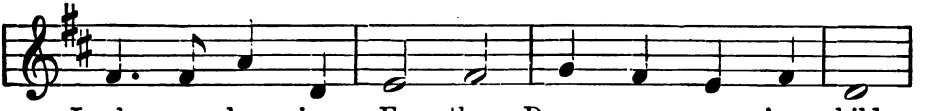
A Child's Evensong.

J. Stainer.

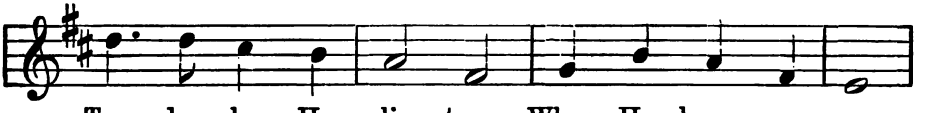
Andante.



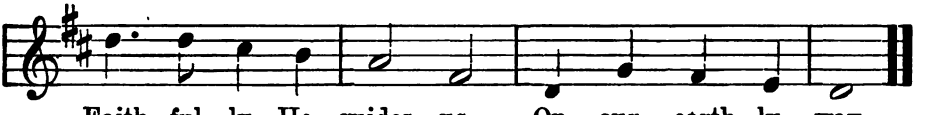
1. From the heav'n a - bove us, 'Mid the an - gels mild,
2. Boun-teous - ly He gives us Food and rai-ment still,



Looks a lov - ing Fa - ther Down on ev - 'ry child.
Gra - cious-ly He keeps us From each threat-'ning ill.



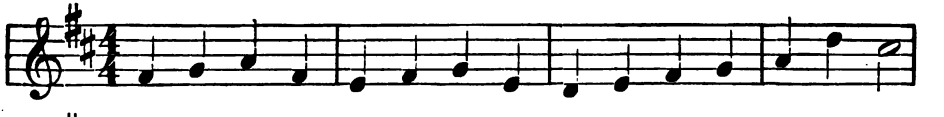
Ten - der - ly He lis - tens When He hears us pray,
Praise the lov - ing Fa - ther, Of His good - ness tell;

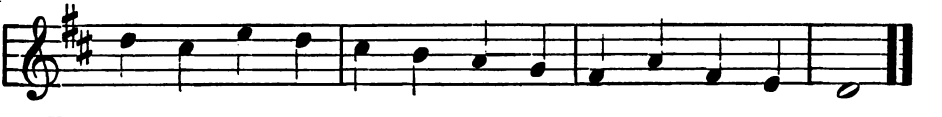


Faith - ful - ly He guides us On our earth - ly way.
He will not for - sake us, He doth love us well.

Studies.

I.





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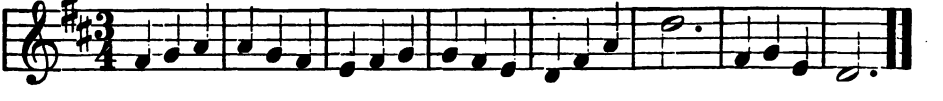
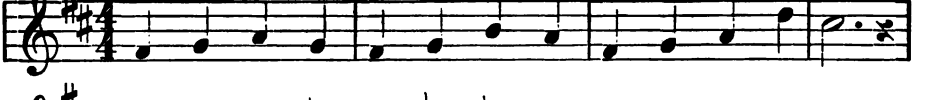
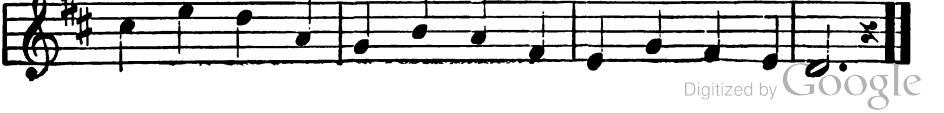


III.

Reinecke.





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Marching Song.

Robert Louis Stevenson. Reginald deKoven.

Allegro giocoso. *cresc.* *dim.*

mf

1. Bring the comb and play up-on it,
2. All in the most mar-tial man-ner

Allegro giocoso. *f* *mf* *cresc.* *dim.*

cresc.

Marching here we come; Wil - lie cocks his high-land bon-net,
Marching dou-ble quick; While the nap - kin like a ban - ner

cresc.

con spirito *f*

John-nie, Johnnie beats the drum, Ma - ry Jane commands the par - ty,
waves, it waves up - on the stick, Here's e-nough of fame and pil - lage,

f

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Pe - ter leads the rear; Feet in time, a - lert and heart - y,
Great commander Jane, Now that we've been round the vil-lage,

1

Each a Gren - a - dier, Yes, each a Gren-a - dier.
Let's go home a - - - - - - - -

2

dim. e rall.

- gain, Oh! let's go home a-gain, Oh! let's go home a - gain.

dim. e rall.

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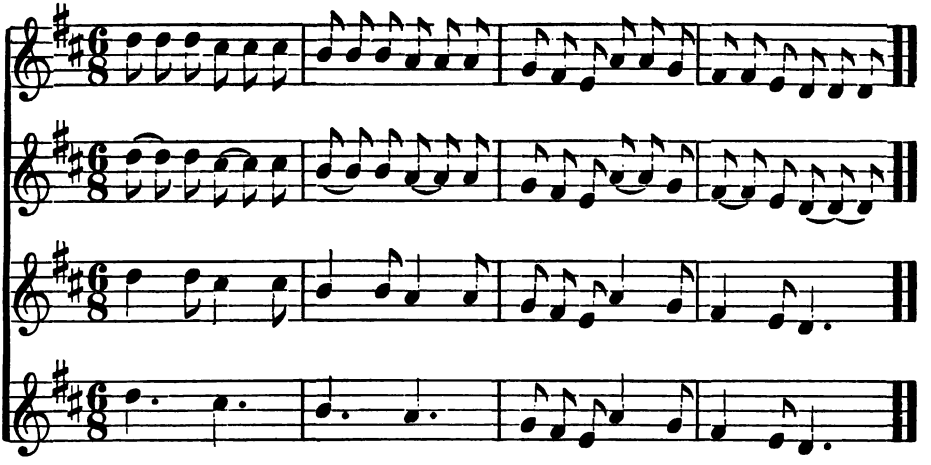
Six-eight Time.

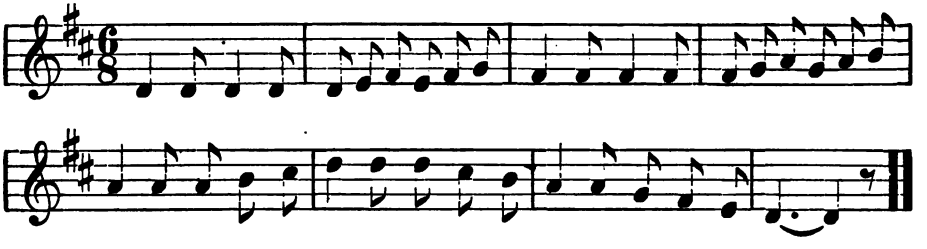
By Comparison.

To be sung slowly at first, increasing the tempo with each repetition.

I.

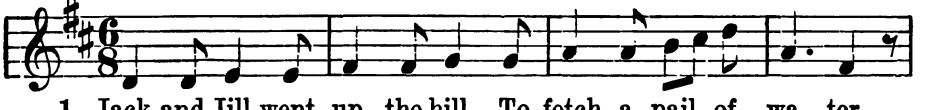


II.

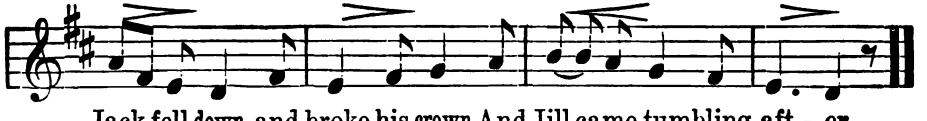


Jack and Jill.

Allegretto. cresc. **English.**



1. Jack and Jill went up the hill To fetch a pail of wa - ter,
2. Up Jack got, and home did trot, As fast as he could ca - per,
3. Jill came in, and she did grin, To see the pa - per plas - ter,



Jack fell down, and broke his crown, And Jill came tumbling aft - er.
Went to bed, to mend his head, With vinegar and brown pa - per.
Moth-er vex'd did scold her next, For laughing at Jack's dis - as - ter.

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Thanksgiving Song.

Lydia Maria Child. Eleanor Smith.

Vivace. cresc. *dim.* *cresc.* *mf*

1. O- ver the riv- er and thro' the wood To grandfather's house we go; The horse knows the way To car - ry the sleigh Thro'the white and drift - ed snow, Thro'the white and drifted snow.
2. O- ver the riv- er and thro' the wood, Oh! how the wind does blow. It stings our toes And bites our nose As o-ver the ground we go, As over the ground we go.
3. O- ver the riv- er and thro' the wood Trot fast, my dap - ple gray,— Spring o'er the ground Like a hunt - ing hound, For this is Thanksgiv-ing - day, For this is Thanksgiving day.
4. O- ver the riv- er and thro' the wood Now grandmother's cap I spy. Hur-rah for the fun! Is the pud - ding done? Hur - rah for the pump - kin pie, Hur - rah for the pumpkin pie!

Vivace. *mf* *cresc.* *dim.* *cresc.* *cresc.* *f* *cresc.* *f*

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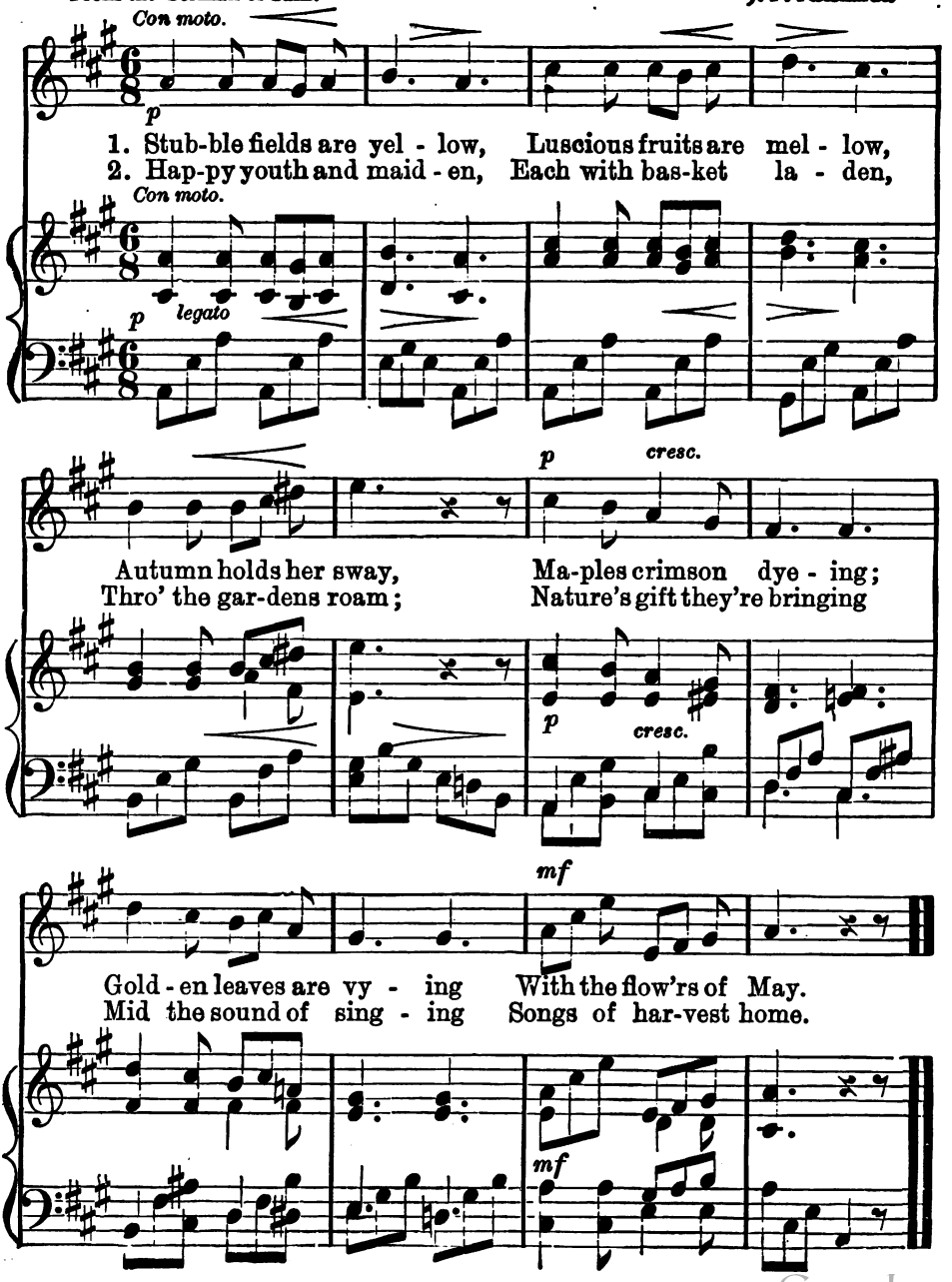
Autumn.

From the German of Salis. J. F. Reichardt.



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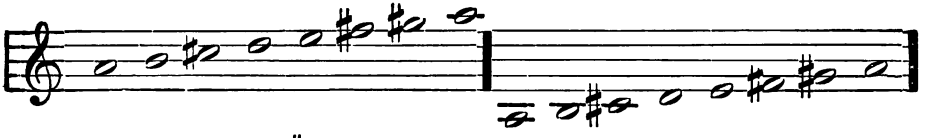
The Scale. The Scale one octave lower.



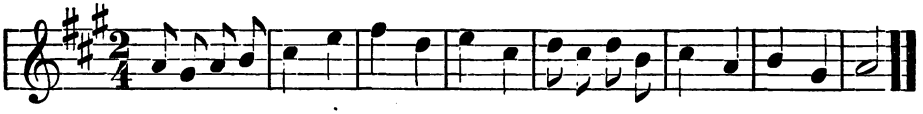
Signature, three sharps—F♯, C♯ and G♯. Keynote—A, in the second space.

Scale Studies.

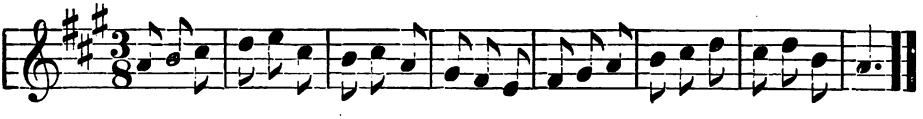
Sight Reading Exercises.

I.

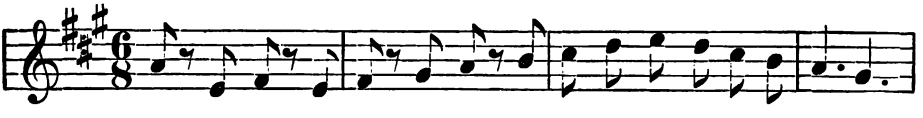
II.

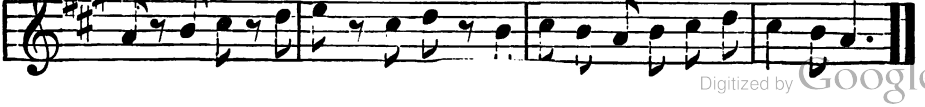


III.



IV.





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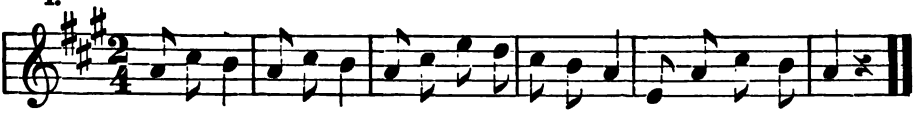
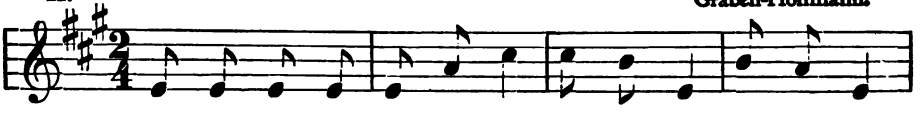
I.

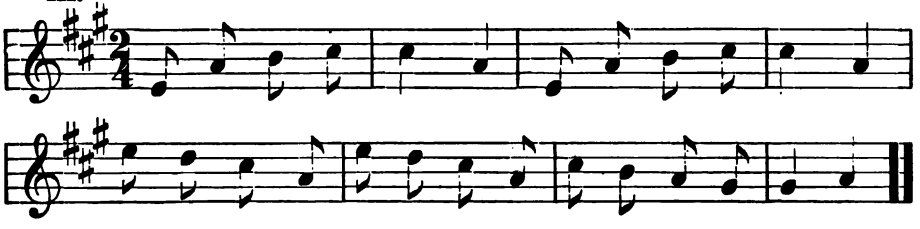


II.

Graben-Hoffmann.

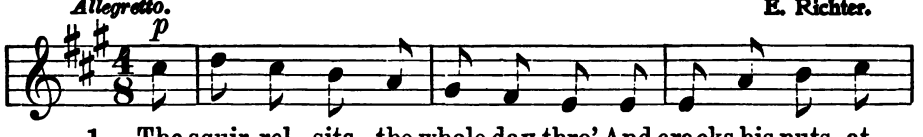


III.

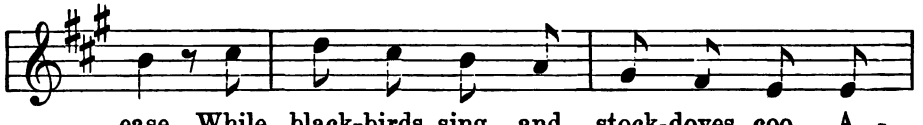


The Squirrel.

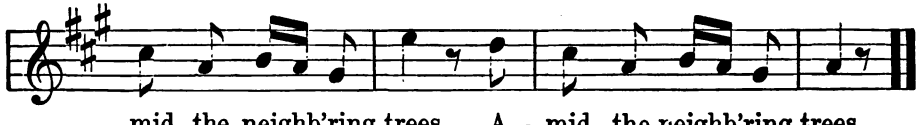
Allegretto. E. Richter.



1. The squir-rel sits the whole day thro' And cracks his nuts at
2. With cunning glance he casts a-round His mer - ry sparkling
3. And then he flies much more a - lert Than but - ter - fly or



ease While black-birds sing and stock-doves coo A -
eye, In yon - der ha - zel by the brook Rich
bee; No lamb or kid is half so light, So



mid the neighb'ring trees, A - mid the neighb'ring trees.
clus - ters he can spy, Rich clus - ters he can spy.
swift of foot as he, So swift of foot as he.

Digitized by Google

The Raindrop's Message.

Words from the Russian. Attenhofer.

Allegretto grazioso. *p*

1. April show'rs are falling; And drop to drop is
2. "'Tis a poor man's dwelling, To him I would be
3. Fruit trees with their burdens Shall bend within his

Allegretto grazioso. *p* *staccato*

cresc.

call - ing, "Oh! tell me, brother, in your flight Why the pane so
tell - ing A harvest good we bring this year, And food and health and
gar - den; Of wheat and oats a good - ly store Shall lie up - on his

cresc.

hard you smite?"
hap - py cheer.
threshing-floor."

cresc. *f*

Digitized by Google

The Stork.

Rheinberger.

Allegretto. *mf*

1. Stork, stork, longlegg'd broth-er, Sits a - loft be- side his mother;
2. Stork, stork, longlegg'd broth-er, You've red stockings like your mother;

Allegretto.

mf

cresc.

Tall - est chimney is his tow'r, Where he watches by the hour.
Stretch your wings and crane your neck' Gainst the sky, a queer long speck.

sf *cresc.* *sf*

f

What is done or left undone, Stork knows well, of ev - 'ry
Good strong wings must use-ful be In your flight a - cross the

f

Ped. ✱

Digitized by Google

one.
sea.

p

Ped. * *Ped.* *

Studies.

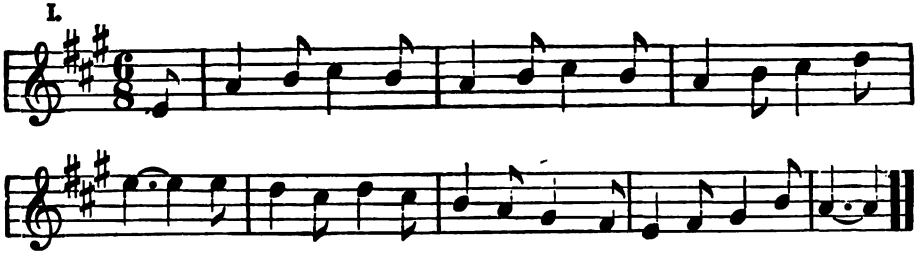
I.

II.

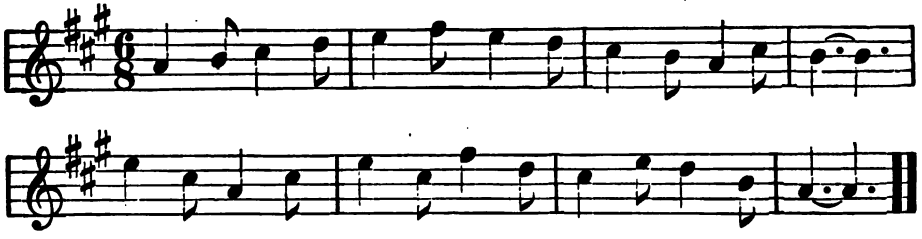
III.

Digitized by Google

I.



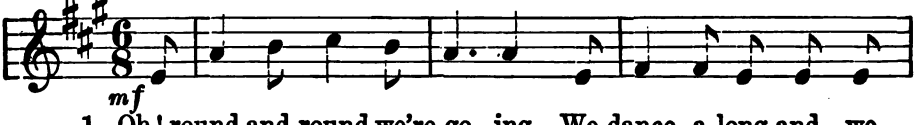
II.



Oh! Round and Round We're Going.

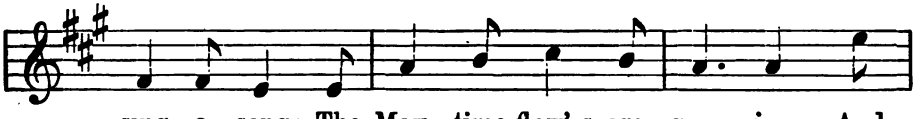
Tr. from the French by Helen Goodrich. French.

Allegretto.

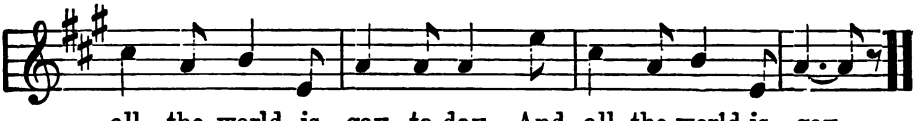


mf

1. Oh! round and round we're go - ing, We dance a-long and we
2. Oh! round and round we're go - ing, We dance a-long and we
3. Oh! round and round we're go - ing, We dance a-long and we
4. Oh! round and round we're go - ing, We dance a-long and we



sing a song; The May - time flow'rs are grow - ing, And
sing a song; The brooks are o - ver - flow - ing, The
sing a song; The wil - low buds are show - ing, The
sing a song; In sun - shine, fields are glow - ing, The



all the world is gay to-day, And all the world is gay.
pear tree blooms so fair, so rare, The pear tree blooms so fair.
birch gleams out in white bedight, The birch gleams out in white.
lark will sing her song ere long, The lark will sing her song.

Digitized by Google

Spring's Coming.

Translated from Alfred Hartmann. Attenhofer.

Andante. dolce

p

1. Come, oh! come, dear maid - en spring With your love - ly bur-dens.
2. Snow-drop rings her ti - ny bells, Such a silv - 'ry chim-ing!
3. Cro - cus there and prim - rose here, Sly - ly peep a - bout them;

Andante.

pp

p

Birds to som-bre woodlands bring; Flow-ers, to the gar - dens.
Wakes her cous-ins in the dells From their win - ter's dream-ing.
Daf - fo - dil and vio - let dear—What were spring with-out them?

p

pp

Digitized by Google

The Sweet Singers.

Rebecca B. Foresman. Swiss Song.

Andante.

p

1. I wait for your songs of the springtime, O birds, I am
2. And Na - ture's been sleeping her long win-ter sleep, But
3. You've learn'd her sweet songs, and you know them by heart, Oh!

mf

sure, you are not far a - way; And Na-ture has plen-ty of
lo! she has wakened to - day; And for her sweet singers she's
sing them, dear birds, if you please; They tell of the springtime, of

beau-ti-ful words To be sung with your glad round-e - lay,
call-ing a-loud; Fly hith - er, birds, do not de - lay,
beau-ty, and life, Of flow - ers and grass - es and trees,

f

And Na - ture has plen - ty of beau - ti - ful words
And for her sweet sing - ers she's call - ing a - loud;
They tell of the springtime, of beau - ty and life,

To be sung with your glad round - e - lay.
Fly hith - er, birds, do not de - lay.
Of flow - ers and grass - es and trees.

Exercise in Thirds.

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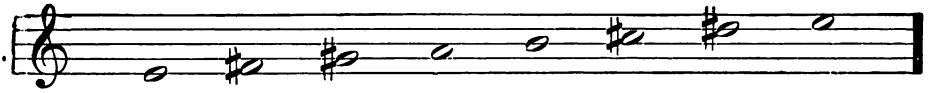
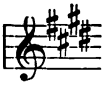
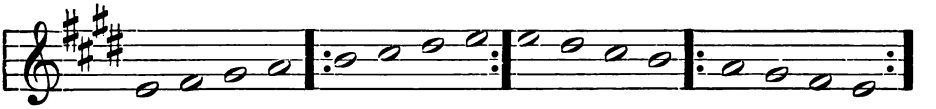
The Scale.



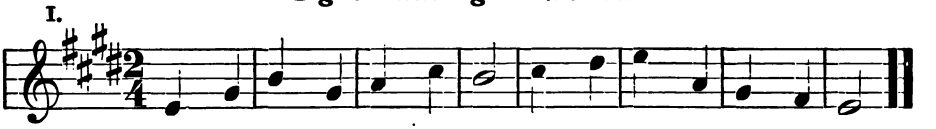
Signature,  four sharps—F♯, C♯, G♯ and D♯. Keynote—E, on the first line and in the fourth space.

Scale Studies.

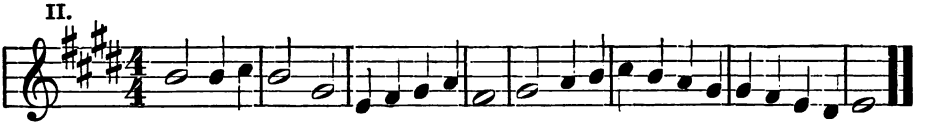


Sight Reading Exercises.

I.



II.



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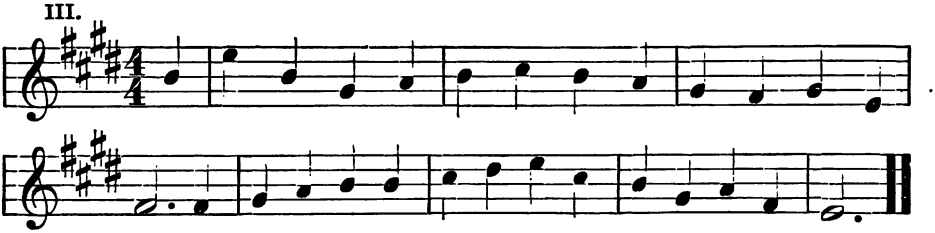
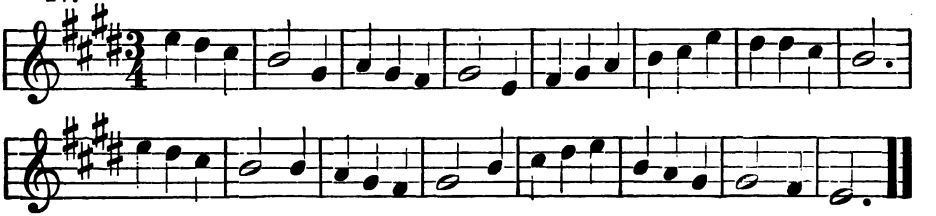


IV.



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Father Christmas.

Tr. from the German by E. S. — Folksong.

1. Father Christmas, Father Christmas, Strides a - cross the fro-zen moor;
2. Father Christmas, Father Christmas, He's a hale and hearty one,
3. Father Christmas, Father Christmas, Comes a - like to rich and poor;

mf

Father Christmas, Fa-ther Christmas, Knocks at ev - 'ry waiting door;
Frosty beard and brows they hide not Sparkling eyes that flash with fun,
Young and old he loves and bless - es, Pain and sor - row he can cure;

f

O - pen wide and give him room, Joy and glad-ness with him come.
Though his years are man - i - fold, Still his heart's a heart of gold.
Praise him for his good-ly cheer, Mak-ing bright the closing year.

f

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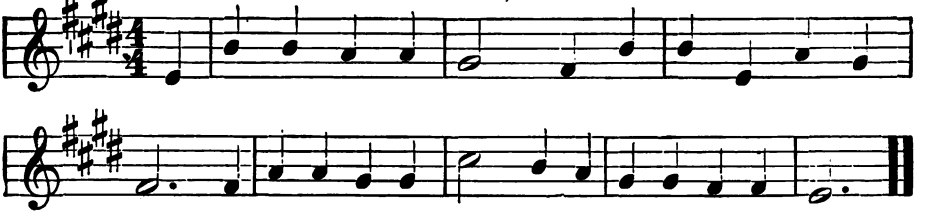
I. Reichardt.

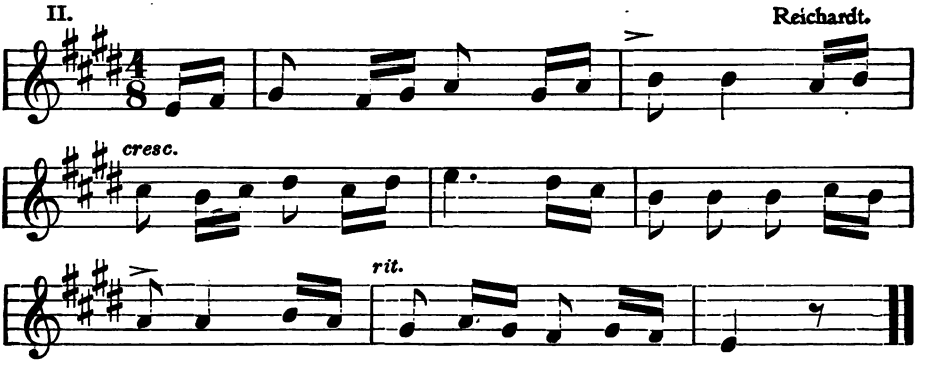
Moderato.



II. Reichardt.

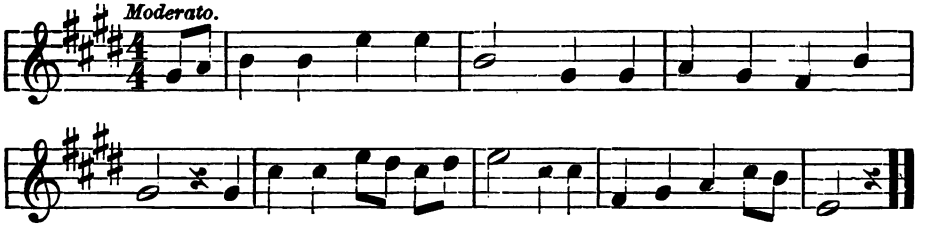
cresc.

rit.

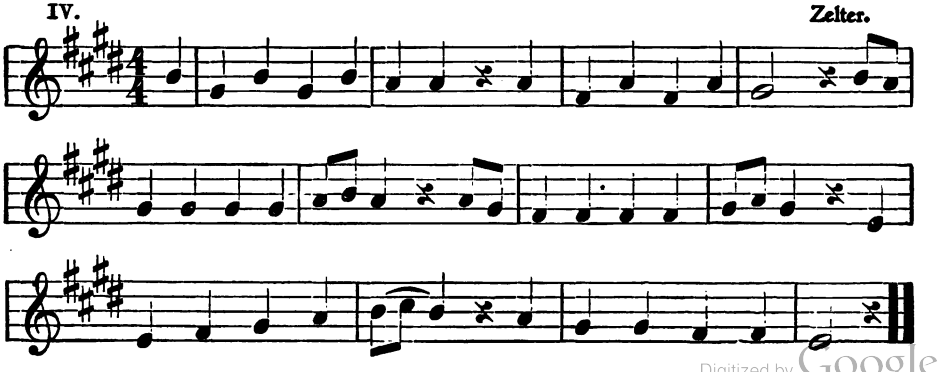


III. Winterfeld.

Moderato.



IV. Zelter.



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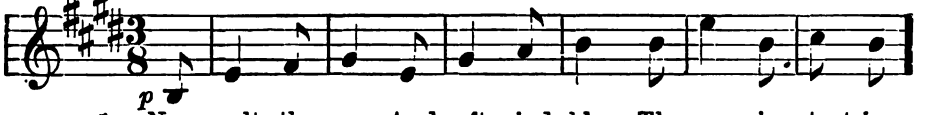
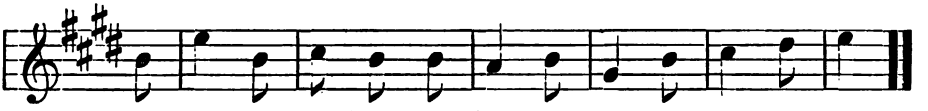
April Song.

Weise. *Allegretto.* **Folksong.**



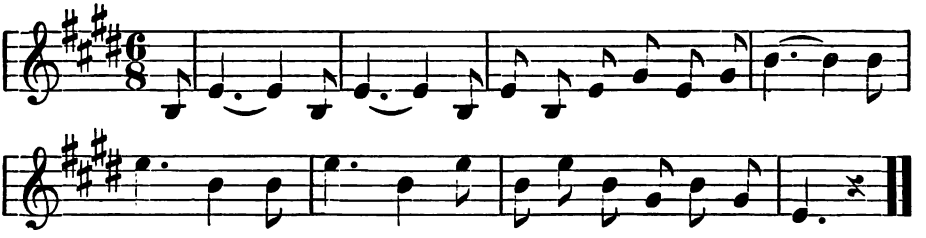
p

1. Now melts the snow And soft winds blow, The sap is start-ing,
2. Thro' coun-try ways Sweet A-pril strays, Now glad, now tear-ful;
3. From Robin's throat, Springs bravest note Calls tar-dy songsters,



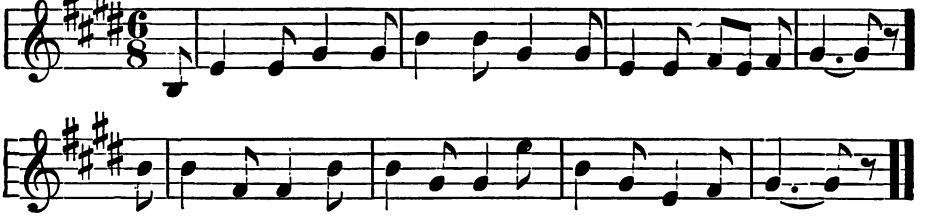
The swal-lows dart-ing; Soon hedg-es gay Will bloom with May.
Now sad, now cheer-ful; In rain-bow gown, And hair wind blown.
"Stay not so long, sirs, The spring has come, So, has - ten home."

A Trumpet Call.

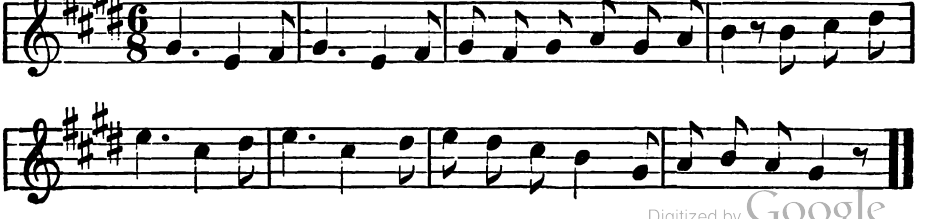


Melodies.

I. **Reichardt.**



II.



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Cradle Song.

After the German of Hoffman von Fallersleben
by Rebecca B. Foresman.

Attenhofer.

Andantino.

p

1. Tho' I lis - ten, ba - by dear, Not a bird note can I hear;
2. Qui - et - ly the night winds blow, And I'm ver - y sure they know
3. Close your eyes and hide their blue While the skies are hid - ing too,

pp

Ev - 'ry pret - ty song - ster now Sleeps up - on some
Lul - la - bies are in de-mand When you're bound for
When the birds sing, ba - by dear, You will know that

rit.

leaf - y bough.
Sleep - y Land.
morn-ing's here.
} Sleep! sleep! sleep on, my child.

Studies.

I.

II.

III.

IV.

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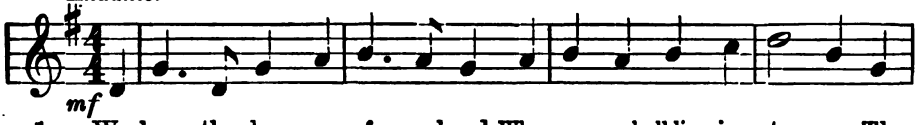
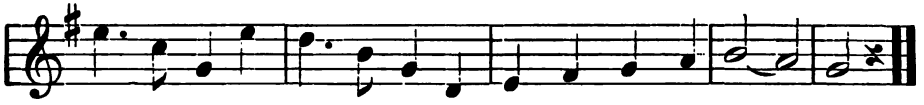
Our Heroes.

Andante. **Methfessel.**



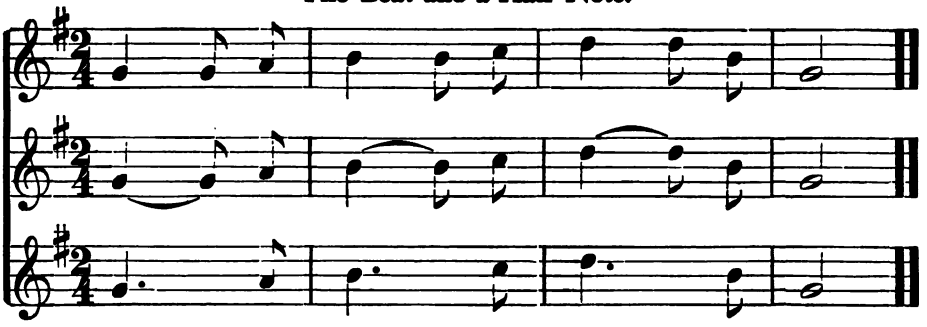
mf

1. We love the he - roes of our land, Whose names shall live in sto - ry; The
2. Brave hearts who conquer'd, tho' they died; Their lives they free-ly gave us; Who



wise of heart, the strong of hand, Whose life and death were glo - ry.
mid the foes that round them rose, March'd, fought, and bled, to save us.

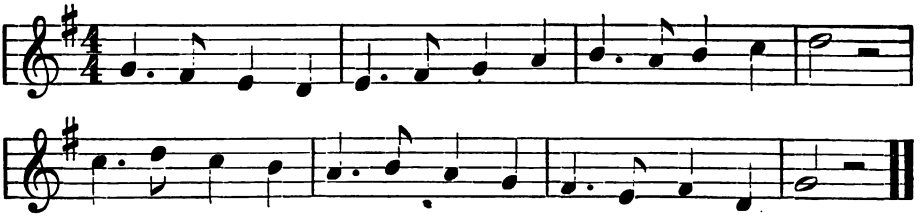
The Beat-and-a-Half Note.



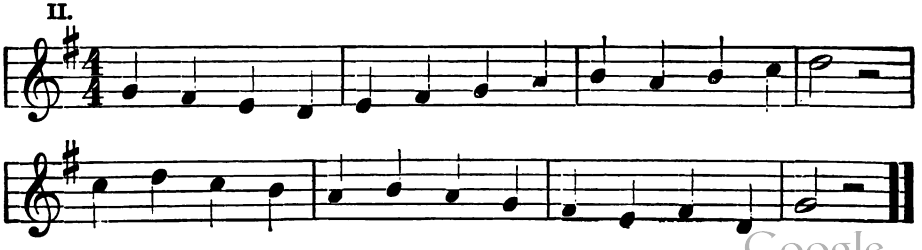
Studies.

The Beat-and-a-Half Note by comparison.

I.



II.



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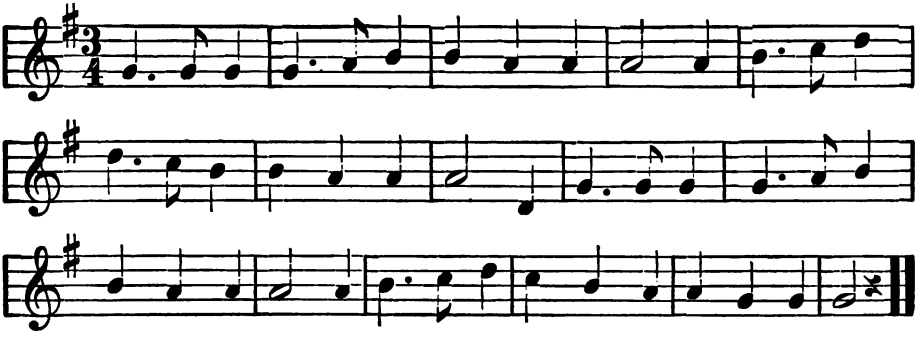
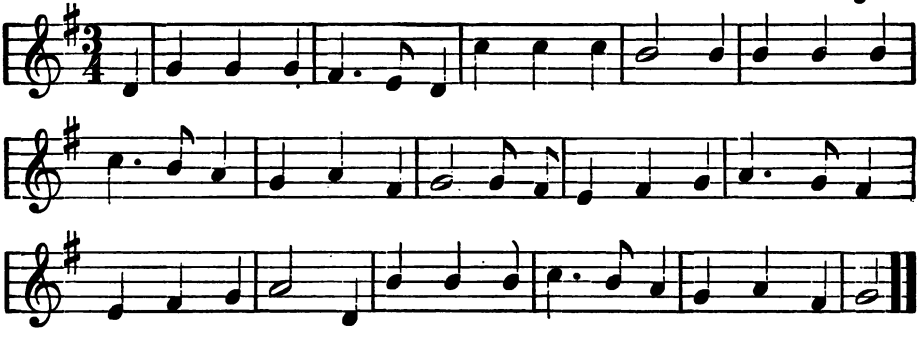
The Beat-and-a-half Note.

Moderato. Folksong.

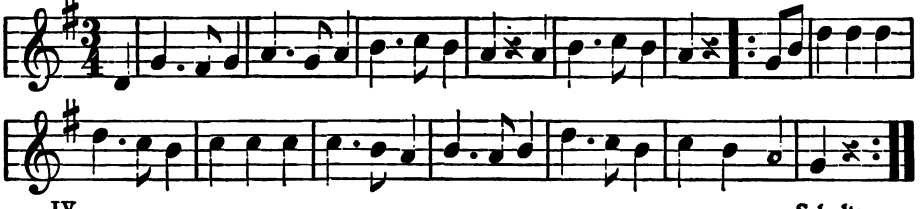
I.



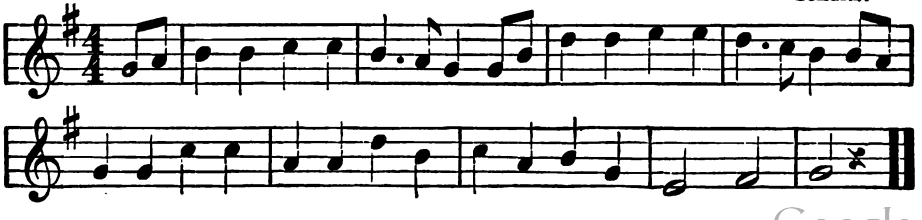
II. From a Bavarian Folksong.



III. Schneider.



IV. Schultz.



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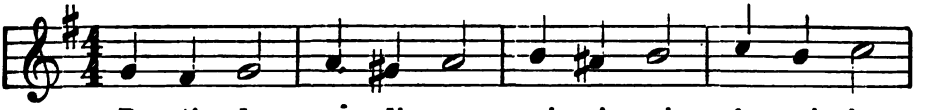
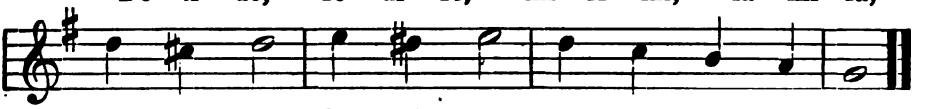
The Introduction of Intermediate Tones.

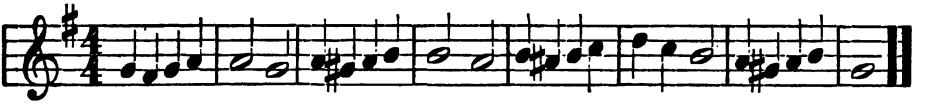


Do ti do, re di re, mi ri mi, fa mi fa,



sol fi sol, la si la, sol fa mi re do.

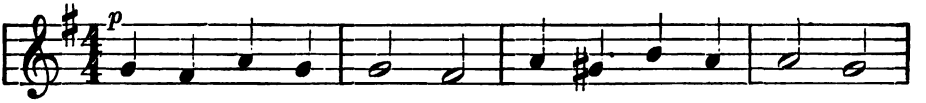
A Study.



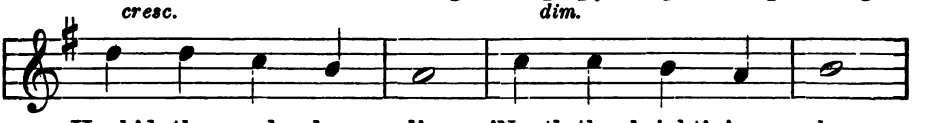
Morning Song.

Dilia Helena. Graben-Hoffmann.

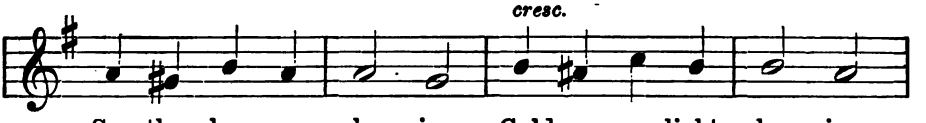
Andante. dolce.



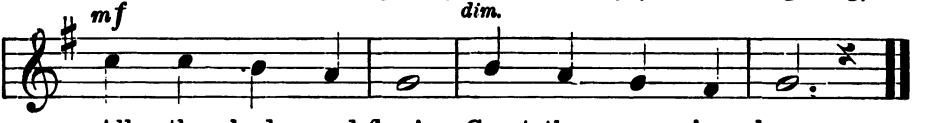
1. Now the stars are pal - ing, Dusk - y night is fail - ing,
2. Glad-some birds are rais - ing Hap - py songs and prais-ing



Hush'd the val - leys lie 'Neath the bright'ning sky.
Him who from a - bove Sends us life and love.



See the heav-ens glow - ing, Gold-en sun-light show - ing;
Let our voi - ces ring - ing Join their joy - ous sing - ing,



All the buds and flow'rs Greet the morn - ing hours.
Chant with one ac - cord, Praise the might - y Lord.

A Study.

Digitized by Google

The Star.

Hoffmann von Fallersleben. Graben-Hoffmann.

Lento. *p*

1. You love - ly, bright star, You shine from a - far; And dear - ly I
2. How bright-ly that eye Which spar-kles on high, Is gaz - ing and
3. O star - let, my dear, So - stead-fast and clear, I fain would be

Lento. *p*

cresc. *dim.*

love you, Tho' dis-tant you are, And dear-ly I love you, Tho'
smil-ing On me from the sky, Is gaz-ing and smil-ing On
like you, Sad dark-ness to cheer, I fain would be like you, Sad

cresc. *dim.*

dis - tant you are.
me from the sky.
dark-ness to cheer.

pp

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In the Straw Stack.

Lydia Avery Coonley. Eleanor Smith.

Allegretto.

mf

1. Boys and girls, now fol - low, fol - low, In the straw stack
2. If 'tis cloud - y that's no mat - ter, Let the rain-drops
3. When the gold - en sun is shin - ing, Then our house has
4. Come, then, boys and girls, come, fol - low, Now our lit - tle

Allegretto.

mf

we will hol - low Just the place for
pat - - ter, pat - ter; We'll keep dry all
yel - - low lin - ing; 'Tis a co - zy
room we'll hol - low; Sun and wind and

f

us to sit in, Large e - nough for all to fit in.
safe - ly hid - den Where they can - not come un - bid - den.
play-house, shad-ed By a roof se - cure - ly braid - ed.
rain are say - ing: "Straw stack is the place for play - ing."

f

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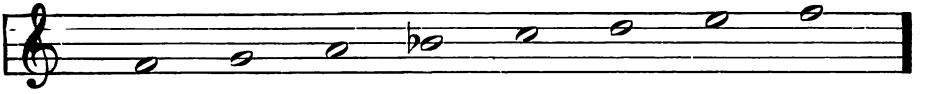
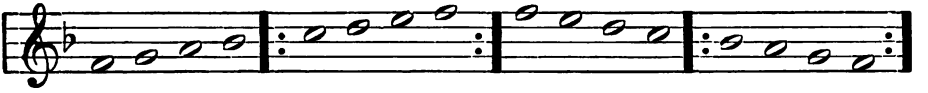
Key of F.

The Scale.



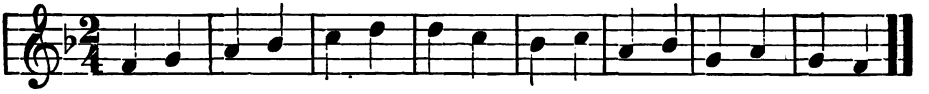
Signature, one flat—B♭. Keynote—F, in the first space and on the fifth line.

Scale Studies.

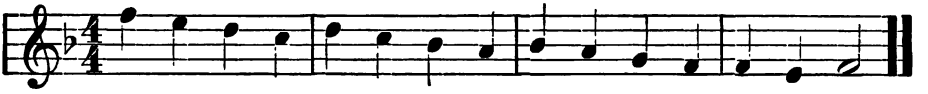


Sight Reading Exercises.

I.



II.



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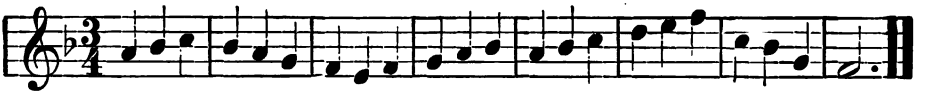
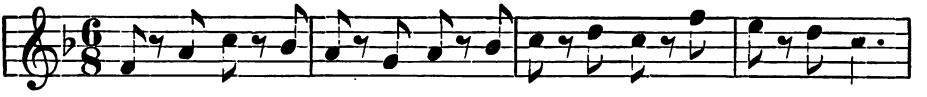
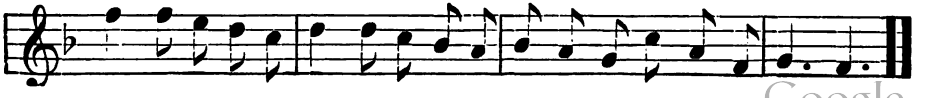


IV.

V.





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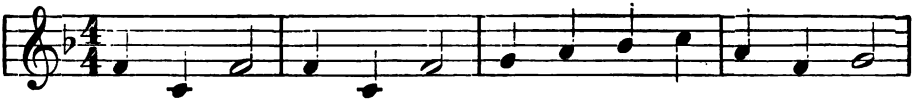
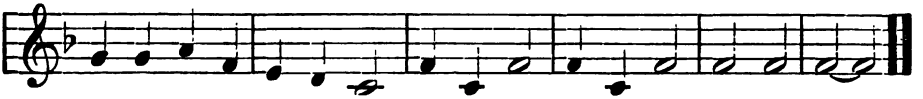
The Bells.

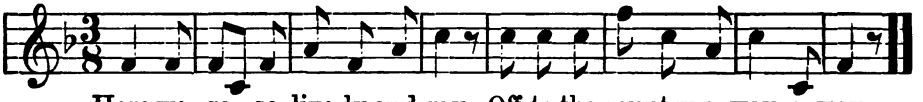


Ding, ding, dong, Ding, ding, dong, Chim-ing bells re - peat their song,



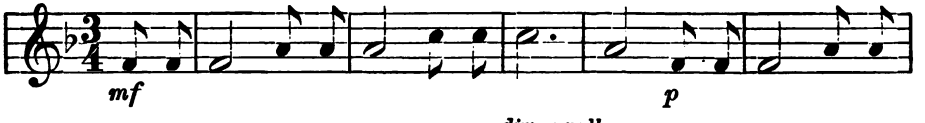
Borne by restless winds a-long, Ding, ding, dong, Ding, ding, dong, Ding, ding, dong.

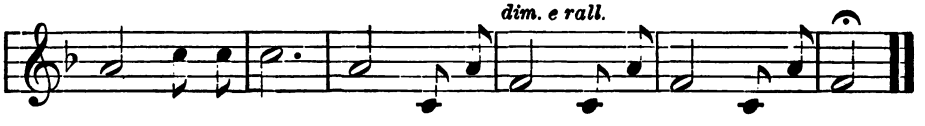
The Tally-Ho.



Here we go so live-ly and gay, Off to the country a-way, a-way.

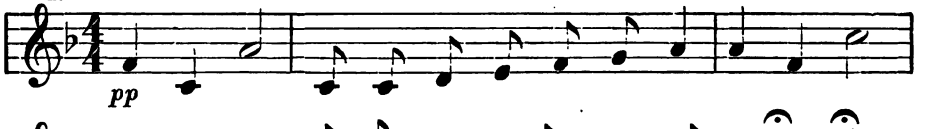
A Tally-Ho Call.

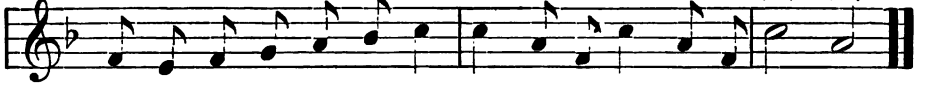




Studies.

I.





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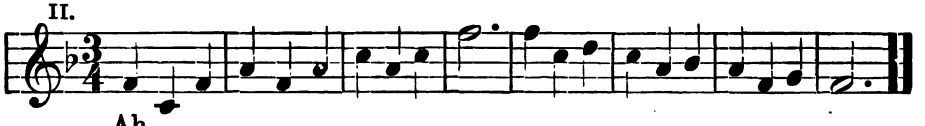

Ah .....

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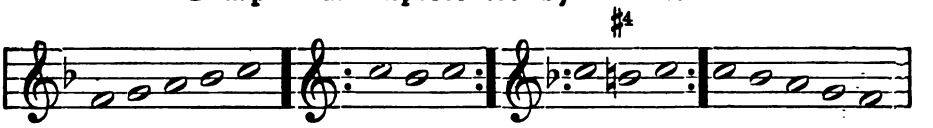
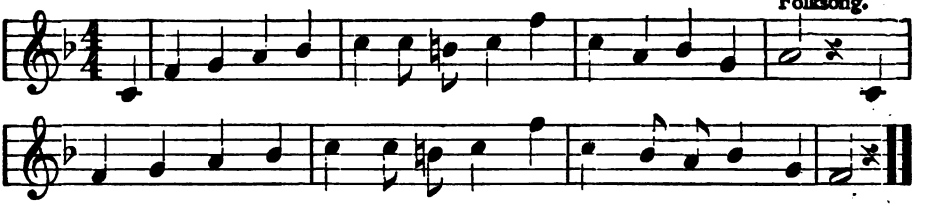


Do, ti, do. sol, fi, sol.

A Study.

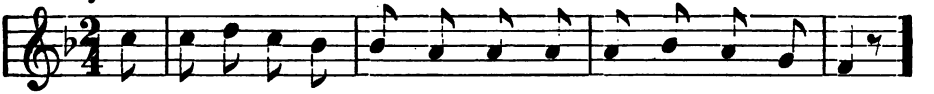
Folksong.



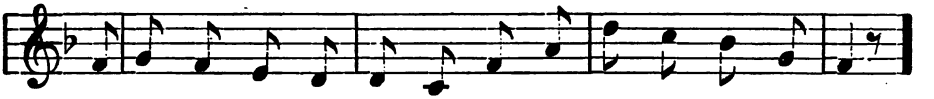
The Little Windows.

After the German.—F. M. German.

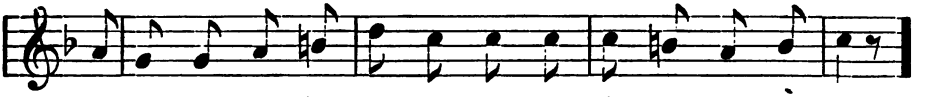
Allegretto.



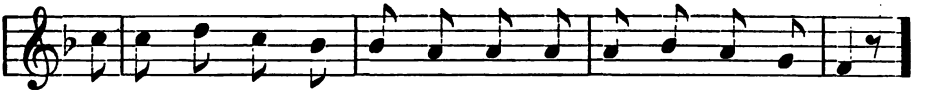
1. I know two ti - ny win-dows in a house that's large and strong,
2. I know two lit-tle shades as soft as pet - als of the rose,



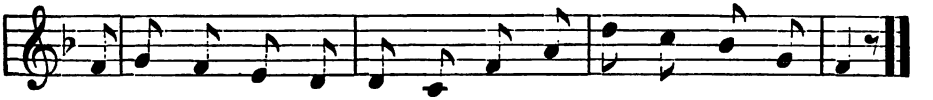
Thro' which the wide world far and near is seen the whole day long;
That fall like moth-er's ten-der pray'rs when day comes to a close;



Some fair - y art - ist works in them and paints the scenes, I'm sure,
And some-times, in the sleepiest tones, the lit - tle art - ist then.



The sun-sets and the trickling show'rs, the blue of heav'n so pure,
Paints wondrous dreams of gnome and fay and moonlight dap-pled glen



The might-y sun and lit - tle flow'rs a-round the cot - tage door.
Where fair-y peo - ple romp and play till day-light comes a - gain.

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The Apple Tree.

Translated from the German. Reinecke.

Allegretto. *p*

1. Pray, come in, pray, come in, Ti - ny man and glee - ful girl - ie,
2. Carpets lie, carpets lie, Vel - vet soft the floor a - dorn - ing;
3. Nev-er think, nev-er think, Lit - tle maid and brown-eyed brother,

Allegretto.

p non legato

cresc. *f*

Gold - ie locks and brown head, soft and curl - y.
Tune-ful guests sing sweet-ly ev - 'ry morn - ing.
Landlord such you'll ev - er find an - oth - er.

cresc. *f*

mf

See, my house empty stands; It is furnished fresh for you,
Seats enough, high and low, In each cor-ner you will find;
Host so kind, food so sweet, Air - y rooms, and all free,

mf

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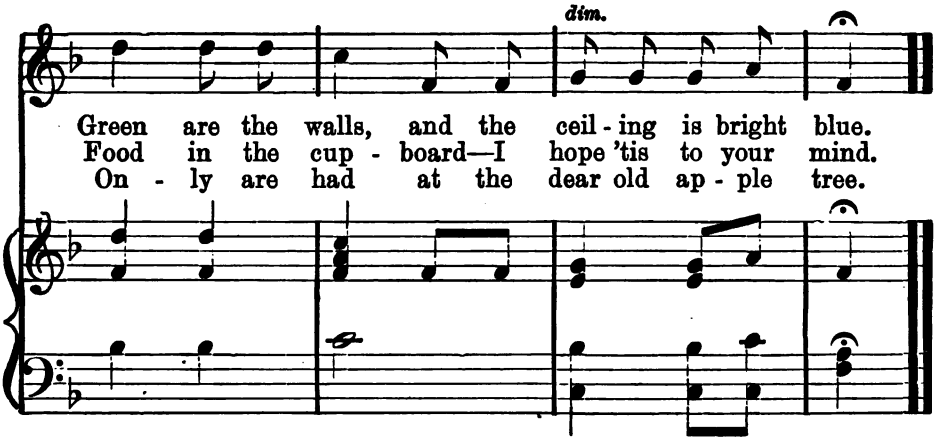
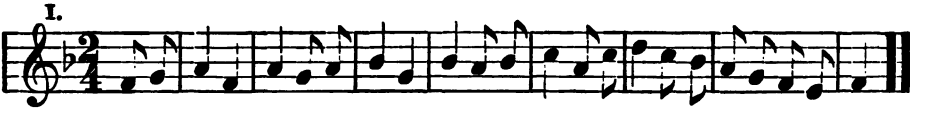


Studies.

I.



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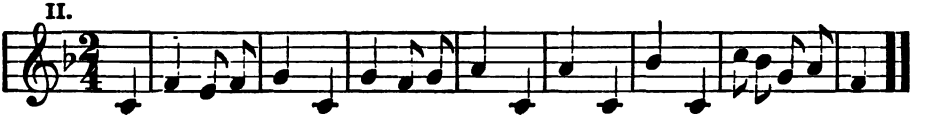

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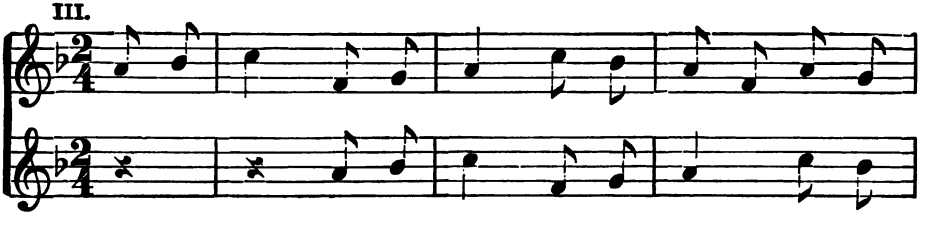

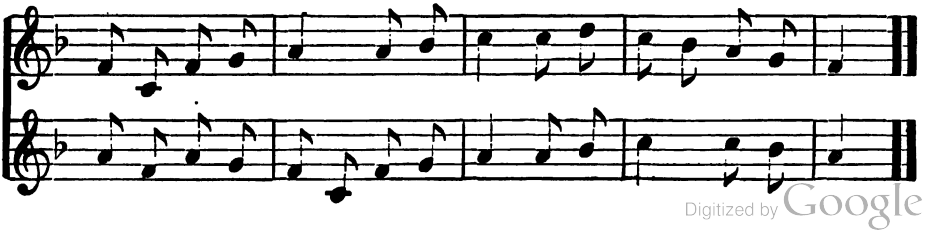

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The Sparrows' Bath.

Translated from F. Rohrer. Rheinberger.

Allegretto.

p

1. The spar-row at the brook-side Dips in his lit - tle beak, And
2. Then, wait-ing not an in - stant, His feathers stand-ing out, He
3. And now the spar-row cous - ins, The un - cles and the aunts, The

Allegretto.

pp leggieremente e staccato

sf

drinks, and looks ex - act - ly As if he'd like to speak. He
springs in - to the wa - ter And flaps his wings a - bout. The
fa - thers and the moth - ers, With man - y flirts and flaunts Come

drinks the clear, cold water, Then lifts his head above As if he'd thank the
brooklet doesn't hurt him, But cools him graciously, And out hops sparrow
flock-ing to the brookside, And in their cut - est way They, too, dip quick-ly

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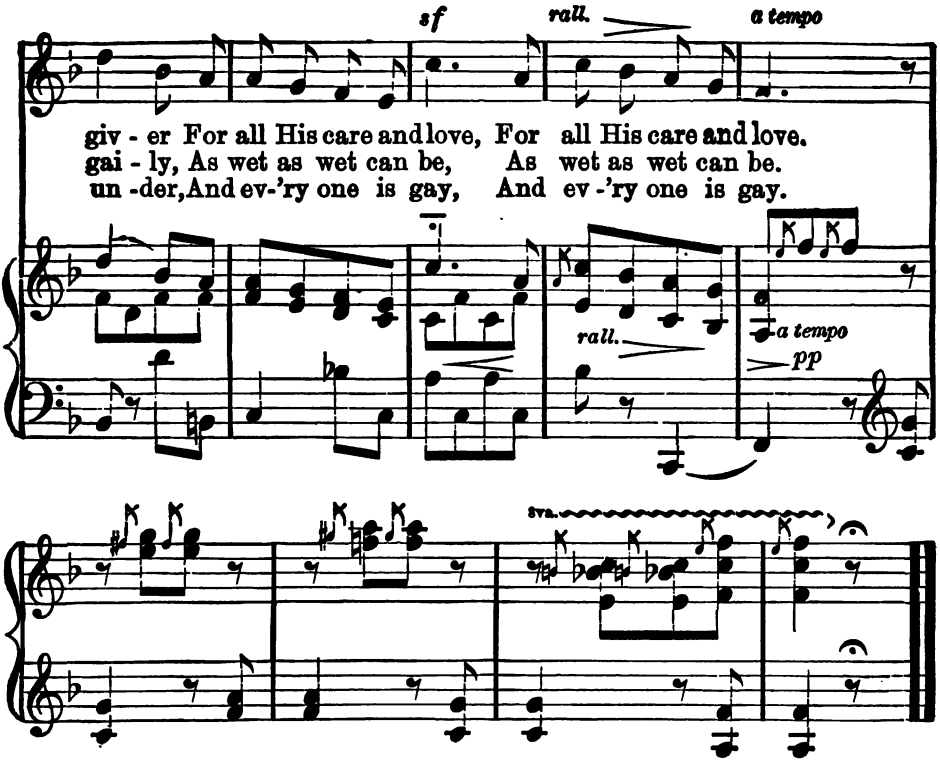
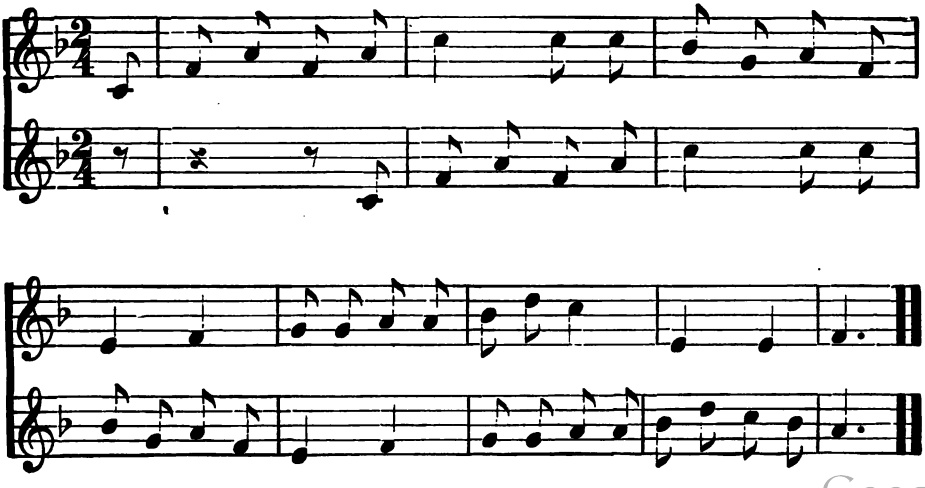


A Study.



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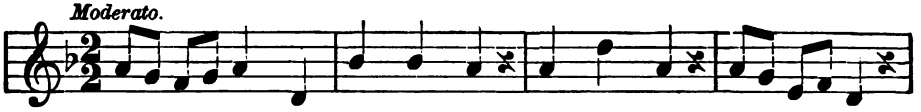
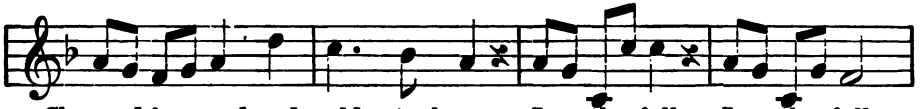
An Autumn Song.

From "Songs for Kindergarten and Primary Schools," by arrangement with Oliver Ditson & Co.

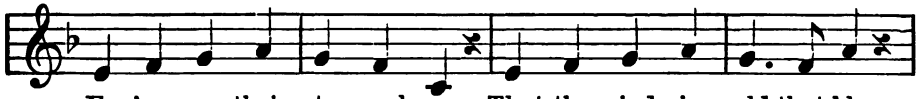
Moderato.



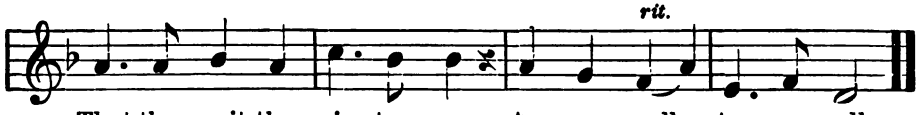
1. Now the leaves are fall - ing down, One and all, One and all,
2. Gone the bloom from field and wold Si - lent - ly, Si - lent-ly,



Changed from red and gold to brown In the fall, In the fall.
Clos- er creeps the lone - ly fold On the lea, On the lea.



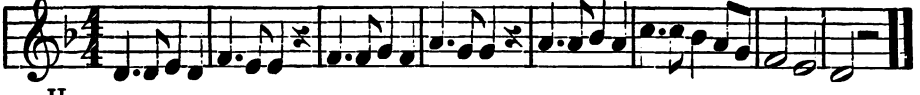
Ev -'ry one their sto - ry knows, That the wind is cold that blows,
In the tree- top hangs the nest, Gray clouds gather in the west,



That they wait the win - ter snows As a pall, As a pall.
E'en the crick - et is at rest Qui - et - ly, Qui - et - ly.

Studies.

I.



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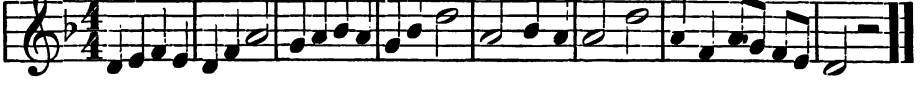

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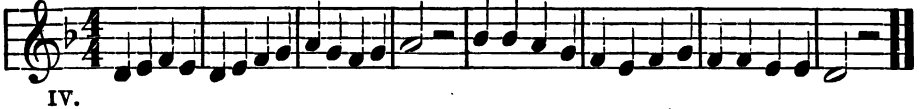
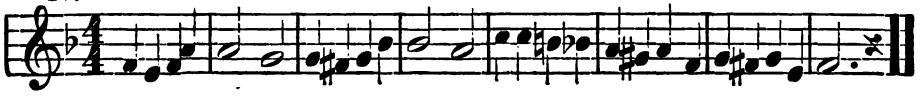


IV.



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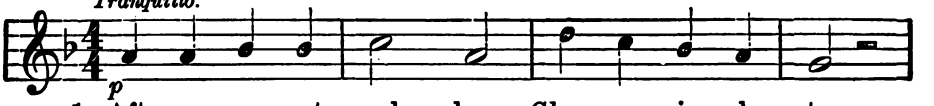
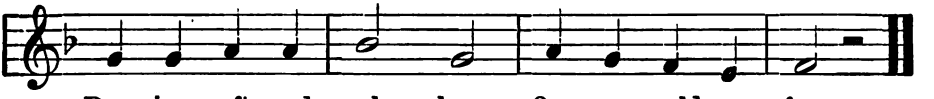
The Evening Star.

Tr. from the German by E. S. — F. A. L. Jacob.

Tranquillo.



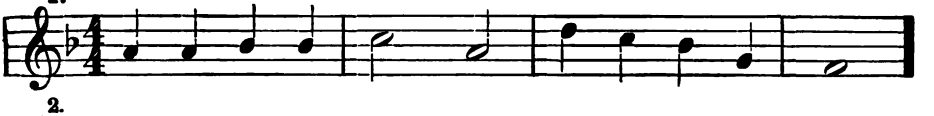
1. Aft - er sun - set mel - low Glows a sin - gle star,
2. Kind-ly light 'tis throw - ing O - ver earth and sea,
3. Here in fra-grant bow - ers Ten - der light it sheds,
4. Star, so soft - ly glow - ing In sweet ra-diance mild,



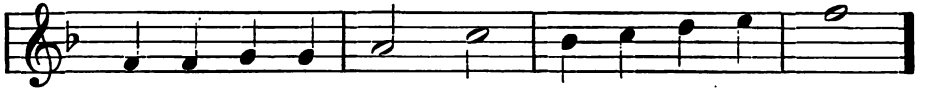
Beaming soft and yel - low On our world a - far.
Show-ing tar - dy bird - lings Where their nests may be.
Kiss - ing sleep - y flow - ers In the gar - den beds.
Would thy beams were show - ing Ne'er a home-less child!

A Round.

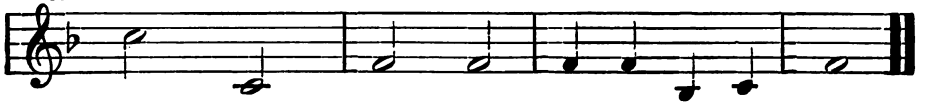
1.



2.



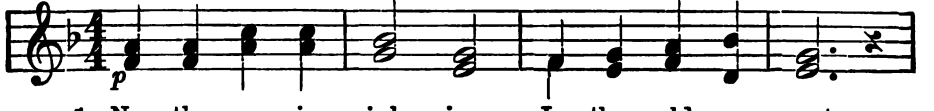
3.



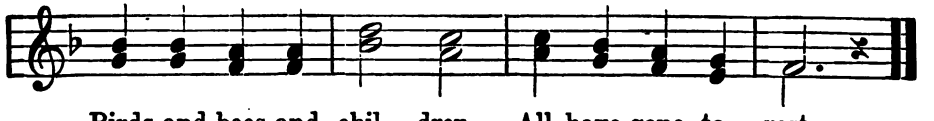
Now the Sun is Sinking.

From the German. — Ernst Anschuetz.

Andante.



1. Now the sun is sink - ing In the gold - en west;
2. And the mer - ry stream - let, As it runs a - long,
3. Cow-slip, dai - sy, vio - let In their lit - tle beds



Birds and bees and chil - dren, All have gone to rest.
With a voice of sweet - ness Sings its ev-'ning song.
All a-mong the grass - es Hide their wea - ry heads.

Digitized by Google

From Rounds, Carols and Songs.
By arrangement with
Oliver Ditson & Co.

The Postilion.

Taubert.

Allegretto.

p

1. I'll be a gay pos-til-ion, With
2. I'll crack my whip so gai-ly And

Allegretto.

p

boots and spurs I'll go; I'll drive four dash-ing po - nies, A
drive my "four in hand"; I'll be a for - eign trav' - ler And

gold - en horn I blow. I'll be a gay pos - til - ion, With
vis - it ev - ry land. I'll crack my whip so gai - ly, And

Digitized by Google

boots and spurs I'll go; I'll drive four dash-ing po - nies, A
drive my "four in hand"; I'll be a for - eign trav' - ler And

f

gold - en horn I'll blow. Tra-ra, tra-ra, tra-ra, tra-ra.
vis - it ev - 'ry land. Klick-klack, klick-klack, klick-klack, klick-klack.

f

Sight Reading.

I.

II.

Digitized by Google

The Shell.

Rebecca B. Foresman. Julia M. Adam.

Andante.

p

1. Up - on the shore I found a shell, I held it to my ear;..... I lis - tened glad - ly, while it sang A sea song, sweet and clear....

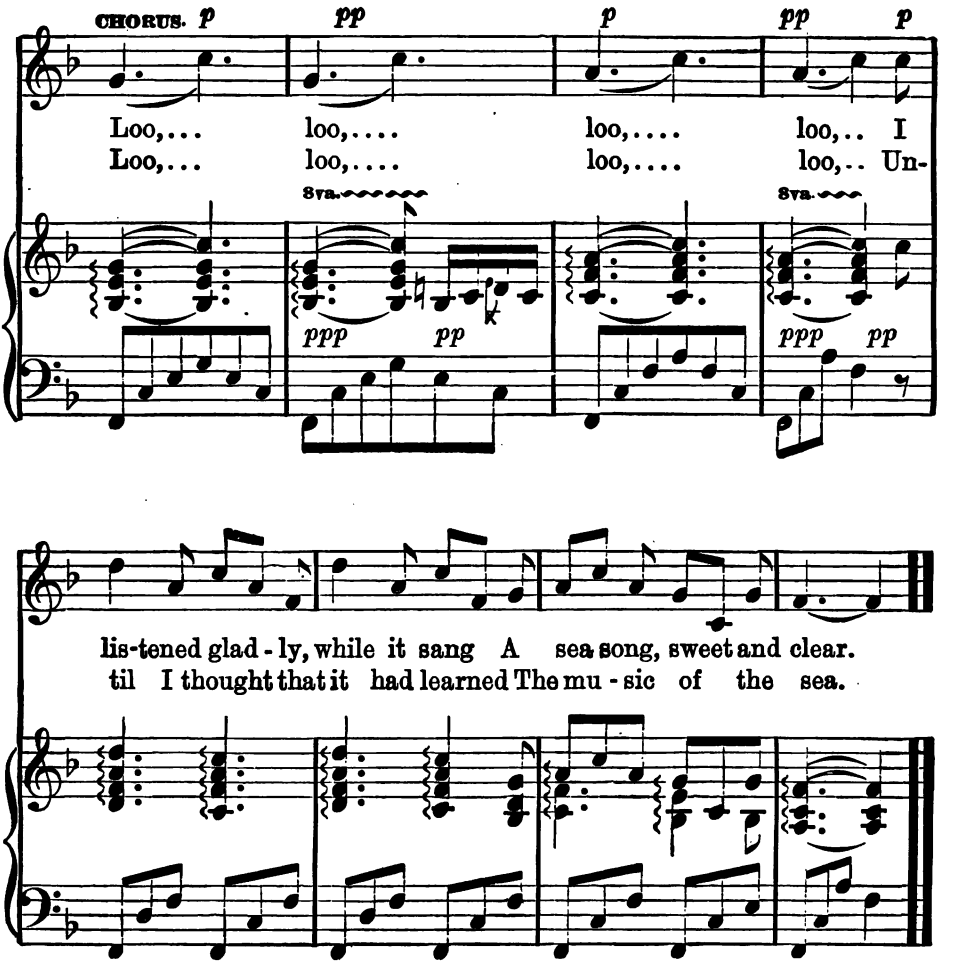
2. And that a lit - tle shell could sing, At first seemed strange to me,..... Un - til I thought that it had learned The mu - sic of the sea.....

Andante.

pp

pp

Digitized by Google



3. I could but wish the song had words,
For then my little shell
The secrets of the deep blue sea
To me would surely tell.

4. For I had wondered many times
What 'twas the water said,
When it came rushing to the shore
In waves high as my head.

5. But never would the little shell
Tell anything to me;
Although it sang, fore'er it kept
The secrets of the sea.

Digitized by Google

In Summer.

Translated from the German. C. M. von Weber.

Allegretto.

f *mf*

1. Hum, bee, hum, For summer days are come. The joy - ous fields of
2. Sing, birds, sing, Let summer car-ols ring. The whole round world re-
3. Play, child, play, For summer flies a - way. With bird and bee go

Allegretto.

f *mf*

cresc. *f*

clo - ver Are white for thee, dear ro - ver. Hum, bee,
joi - ces In myr - i - ads of voi - ces. Sing, birds,
rov - ing, Each sun - ny hour im - prov - ing. Play, child,

cresc. *f*

hum, For sum-mer days are come.
sing, Let sum-mer car-ols ring.
play, For sum-mer flies a - way.

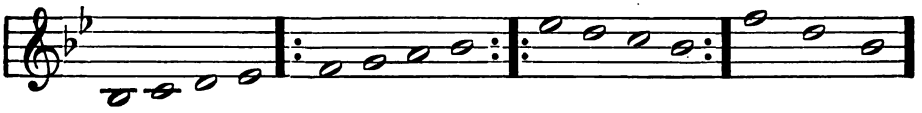
Digitized by Google

Key of B Flat.

The Scale. **The Scale one octave higher.**

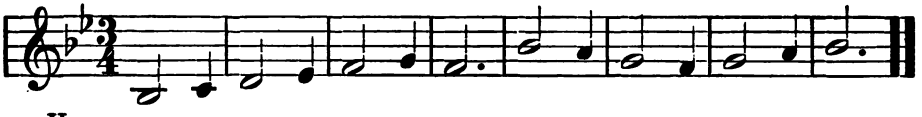
Signature, two flats—B♭ and E♭. Keynote—B♭, in the second space below and on the third line.

Scale Studies.



Sight Reading Exercises.

I.



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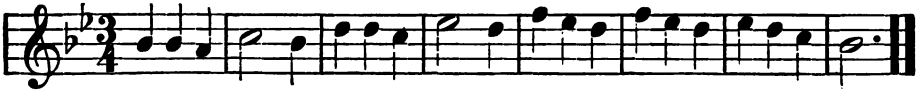
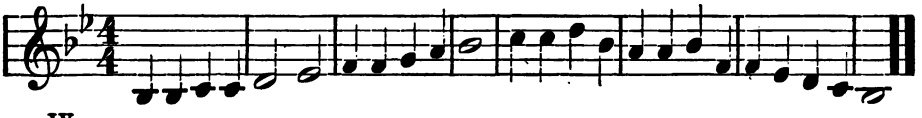


III.



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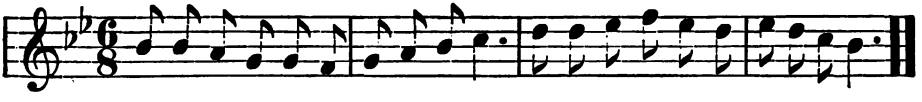
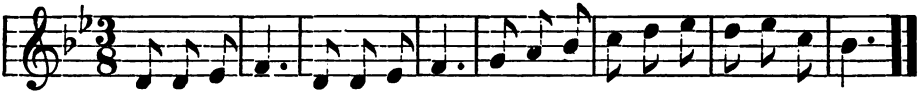
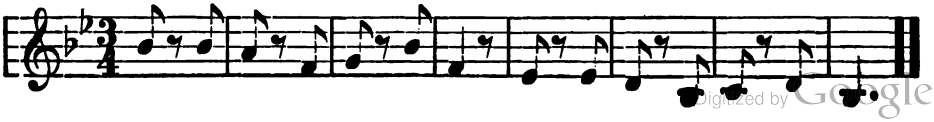


V.



VI.



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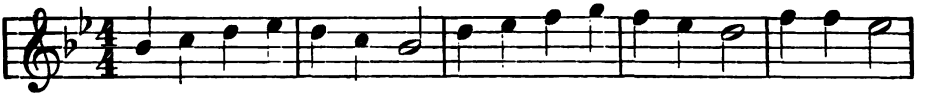
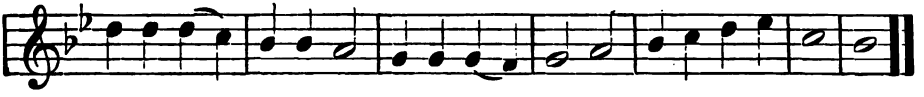
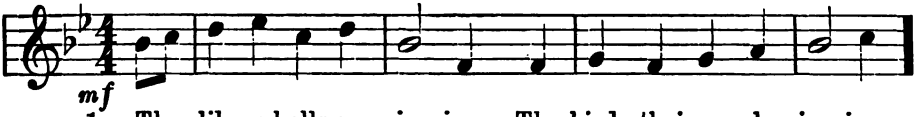




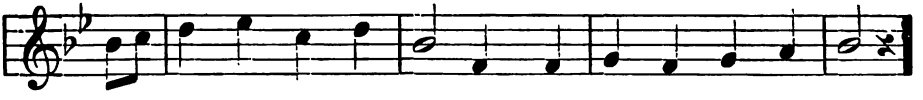
The Lily Bells are Ringing.

Helen Goodrich. **French Folksong.**

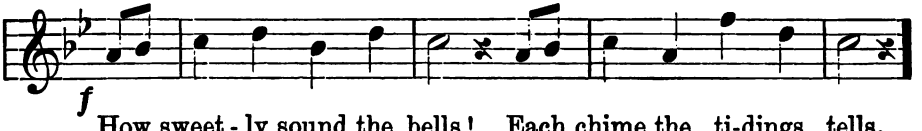
Allegro moderato.



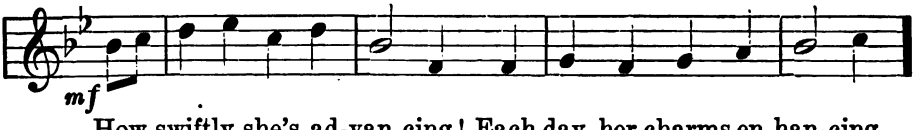
1. The lil - y bells are ring-ing, The birds their carols sing-ing,
2. From starry heav-en fleet-ing, She brings us joy-ous greet-ing,



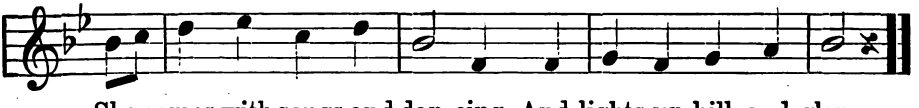
The sunbeams news are bring-ing That Spring is here a - gain.
Old Win - ter still de - feat - ing, Her song is ev - er new.



How sweet - ly sound the bells! Each chime the ti-dings tells.
She wears a crown of joy, Of love with-out al - loy.



How swiftly she's ad-van-cing! Each day her charms en-han-cing,
The rich and poor she bless-es, With lov - ing touch ca - ress - es.



She comes with songs and dan-cing, And lights up hill and glen.
The world her sway con - fess - es, And yields her homage true.

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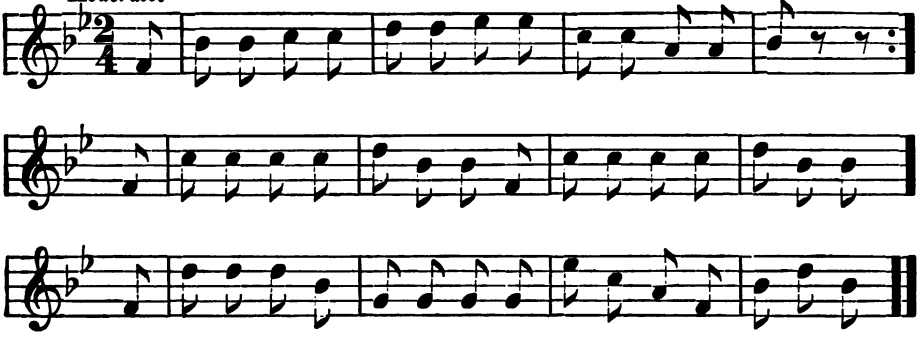
I.

Moderato.

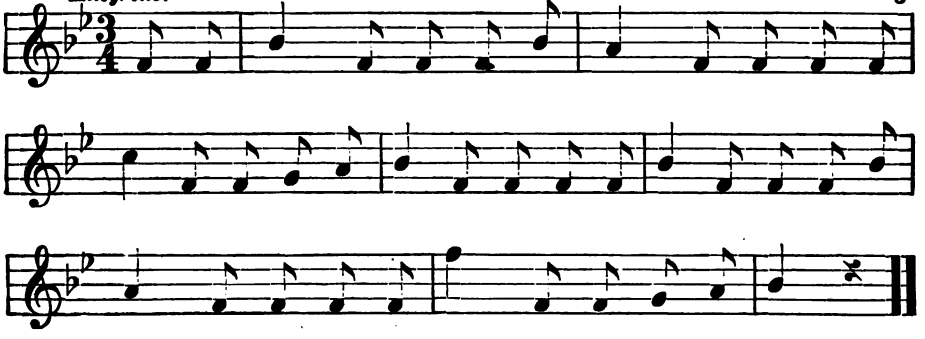
Wenzel Muller.



II.

Allegretto.

Folksong.

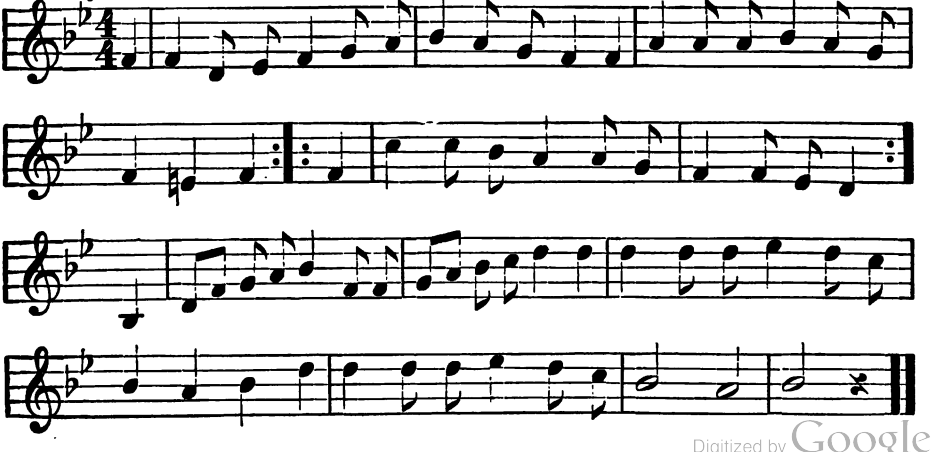


A Study.

The Divided Beat.

Allegro moderato.

Eberwein.



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Vacation Song.

Lula Curran. Eleanor Smith.

By permission of "The Youth's Companion."

Allegretto.

1. School is done! School is done! Toss up caps and have a run!
2. School is done! School is done! Happiest days are just be-gun;

p *mf*

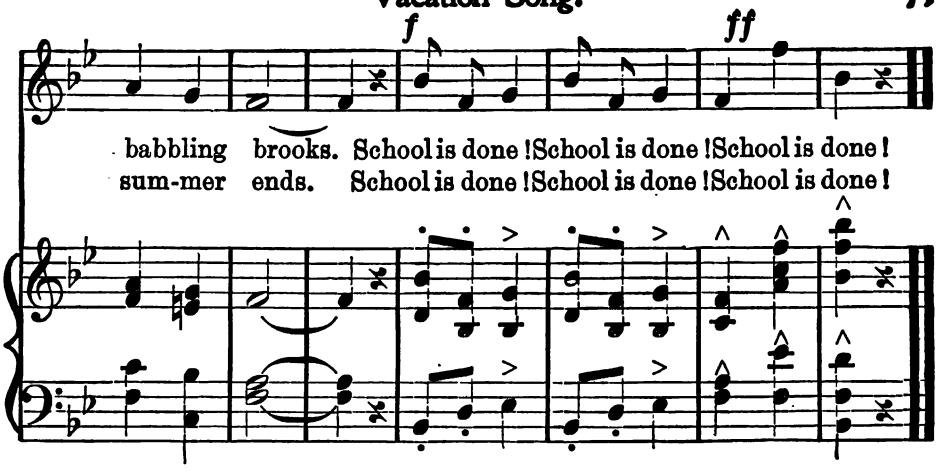
Hap-py hearts are all in tune With this mer-ry month of June;
Coun-try lanes are green and sweet, There shall roam our will-ing feet.

mf

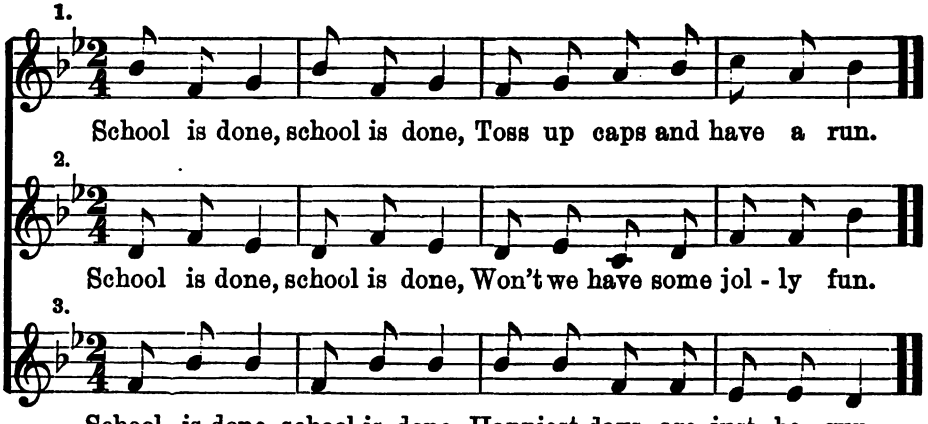
We shall learn from fresh-er books, Trees and grass and
Play-mates, classmates, teach-ers, friends, Say good-bye till

Digitized by Google

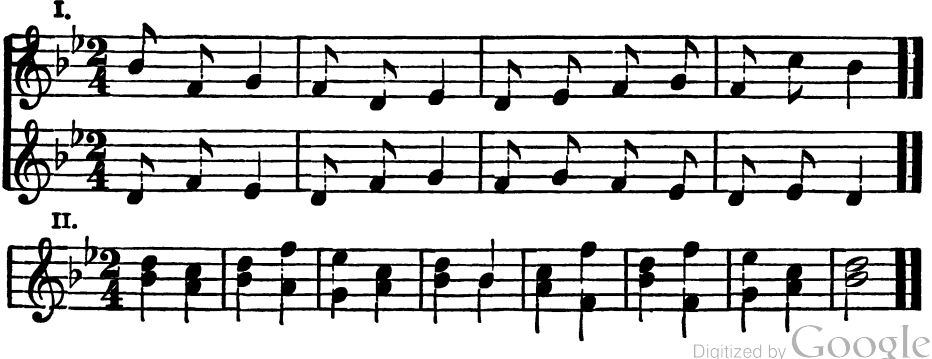
Vacation Song.



A Round.



Studies.



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Clara Doty Bates.

By permission.

Oriole's Nest Song.

Eleanor Smith.

Andantino.

p 1. Here comes a rock - ing breeze With a low whis - tle,
2. Four ba - bies in a pouch, Lit - tle grass stock - ing;
3. Hark! hark! the roll - ing breeze Thro' the leaves creep - ing!

Andantino.

p *cresc.* *dim.* *mf*

Swinging the little house Where birdies nestle; Feather of dan - de-lion,
Ea-sy could I my-self Do all the rock-ing. I love to hear the breeze
Shut all your yellow bills, Hush your low cheeping. Swing, swing a lul - la-by,

cresc. *dim.* *mf*

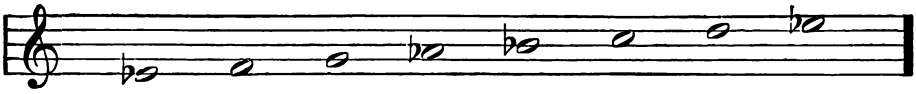
Silk of the this - tle, Make pret-ty blan - kets.
Tip - tap-tap knock - ing, Ap - ple leaves rus - tle.
Swing, swing a-sleep - ing, In silk - en blan - kets.

p

Digitized by Google

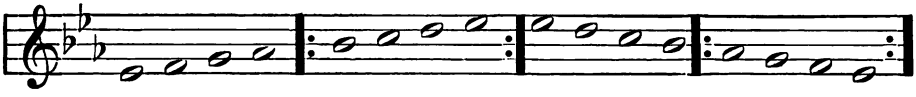
Key of E Flat.

The Scale.



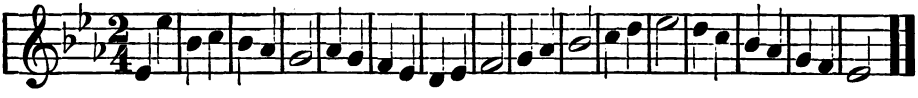
Signature, three flats—B♭, E♭ and A♭. Keynote—E♭, on the first line and in the fourth space.

Scale Studies.

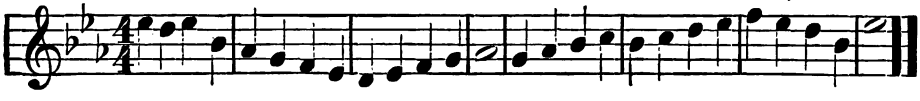


Sight Reading Exercises.

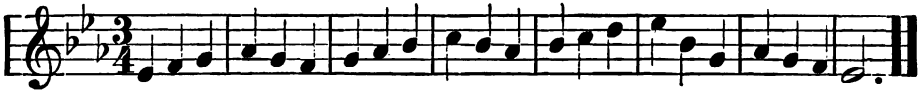
I.



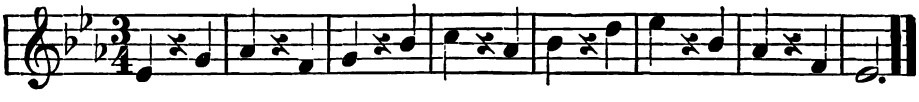
II.



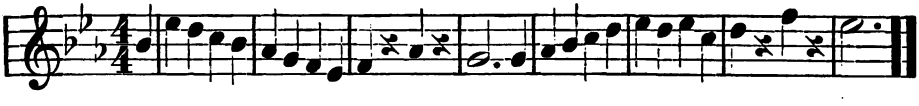
III.



IV.



V.



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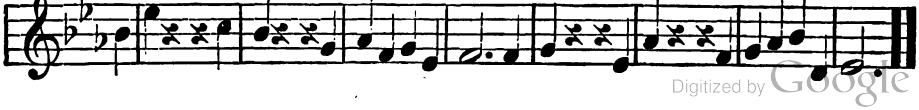

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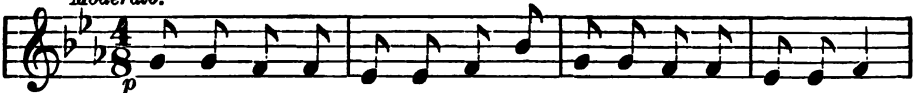
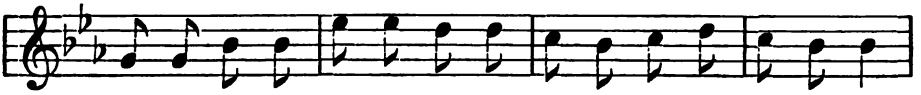
Fireflies.

Lydia Avery Coonley.

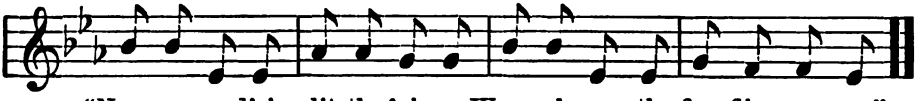
Moderato.



Lit - tle stars in meadows twinkling, Did you fall from out the skies?

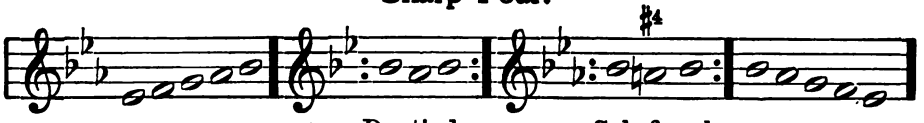


Or are an-gels light-ly sprinkling Gold-en dust in daisies' eyes?



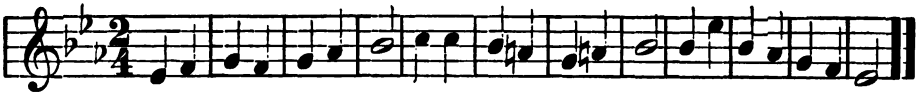
"No, you wond'ring lit-tle fair-y, We are lamps the fire-flies car - ry."

Sharp Four.



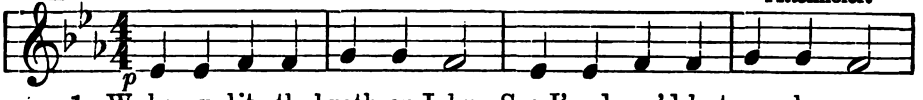
Do, ti, do. Sol, fi, sol.

A Study.

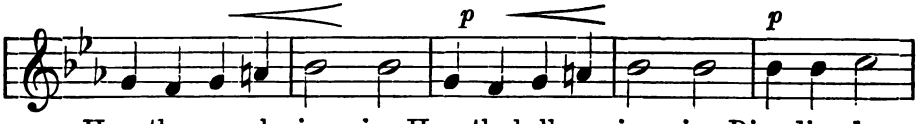


Morning Bells.

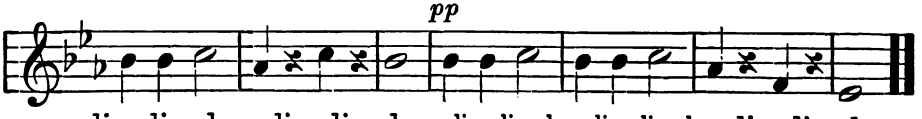
Andante. Attenhofer.



1. Wake up, lit - tle broth-er John, See, I'm dress'd, but you sleep on,
2. Wake up, lit - tle broth-er John, Full three hours the sun has shone,



Hear the peo-ple sing - ing, Hear the bells a - ring - ing Ding ding dong,
Bells, from tow'r and stee-ple Ring-ing, call the peo - ple Ding ding dong,



ding ding dong, ding ding dong, ding ding dong, ding ding dong, ding ding dong.
ding ding dong, ding ding dong, ding ding dong, ding ding dong, ding ding dong.

Digitized by Google

From the German.

Morning Song.

Wilhelm.

Andante.

mf

1. Sweet is the sun-shine, fra-grant the air— Flow'rs from their slum-ber a-wake ev-'ry-where.
2. Gray are the heav-ens, bird-lings are fled; Drear-y the world is when flowers are dead.
3. Bet-ter than sun-shine, sweet-er than dew, Come down Thy bless-ings, constant and true.
4. On-ly Thy good-ness flows from a-bove, Ev-er un-chang-ing, dear Father of love.

Andante.

mf *f*

f *pp* *più lento.*

Studies.

I.

II.

Digitized by Google

Sleepy Head.

Translated from F. Rohrer. Rheinberger.

Allegretto. *p*

1. Come, sleepy head, wake, Your soft bed forsake; The lark's in the
2. Come, sleepy head, rise, And o-pen your eyes; The clock has struck
3. I've heard that Saint Nick Has a mischievous trick, A bun-dle of

Allegretto. *p* *cresc.* *mf*

sky, And the sun is on high: So, my sleepy head, wake.
eight, And for school you'll be late: So, sleepy head, rise.
switches He oftentimes fetches For la-zy folks, Dick.

mf

Scale Studies.

I.

II.

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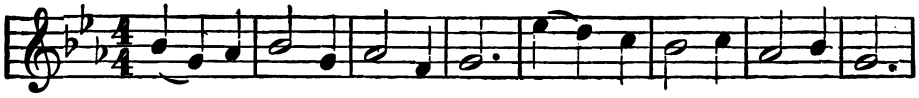
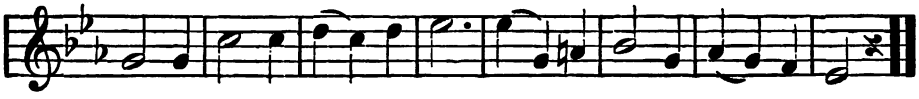
A Cradle Song.

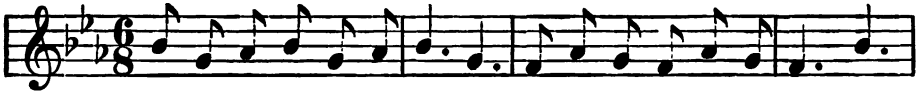
K. v. Winterfeld.

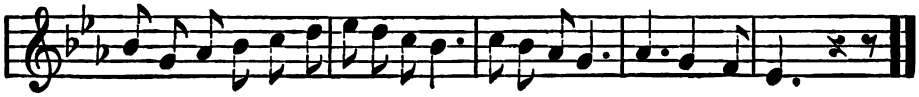


Loo, loo, loo, loo, etc.



A Study.

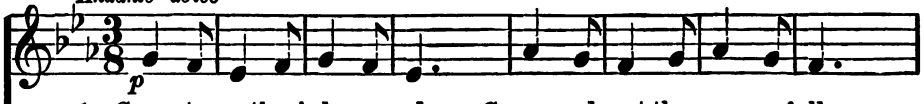




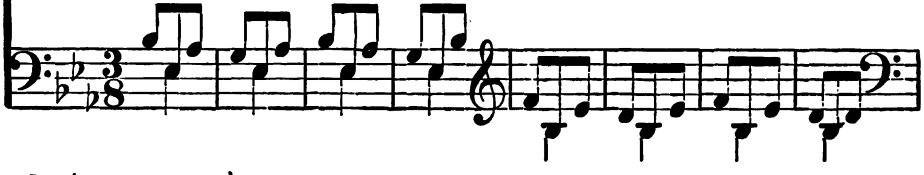
Mother's Prayer.

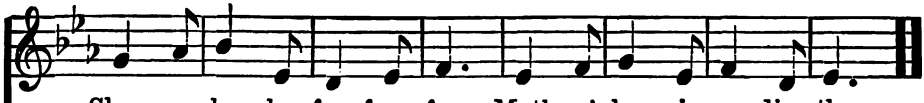
Agnes Stollberg. Schulz.

Andante dolce

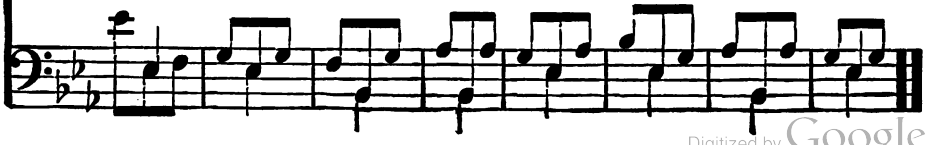


1. Come to mother's lap, my dear, Come and rest there peacefully;
2. As you sleep, dear, mother prays That your feet, in la - ter hours,
3. When her baby comes and lays Tir- ed head on mother's breast,





Sleep, my ba - by, free from fear, Moth-er's love is guarding thee.
May be led thro' pur - est ways, Rich in peace and fair-est flow'rs.
Mother prays that manhood's days May be just as sweet and blest.



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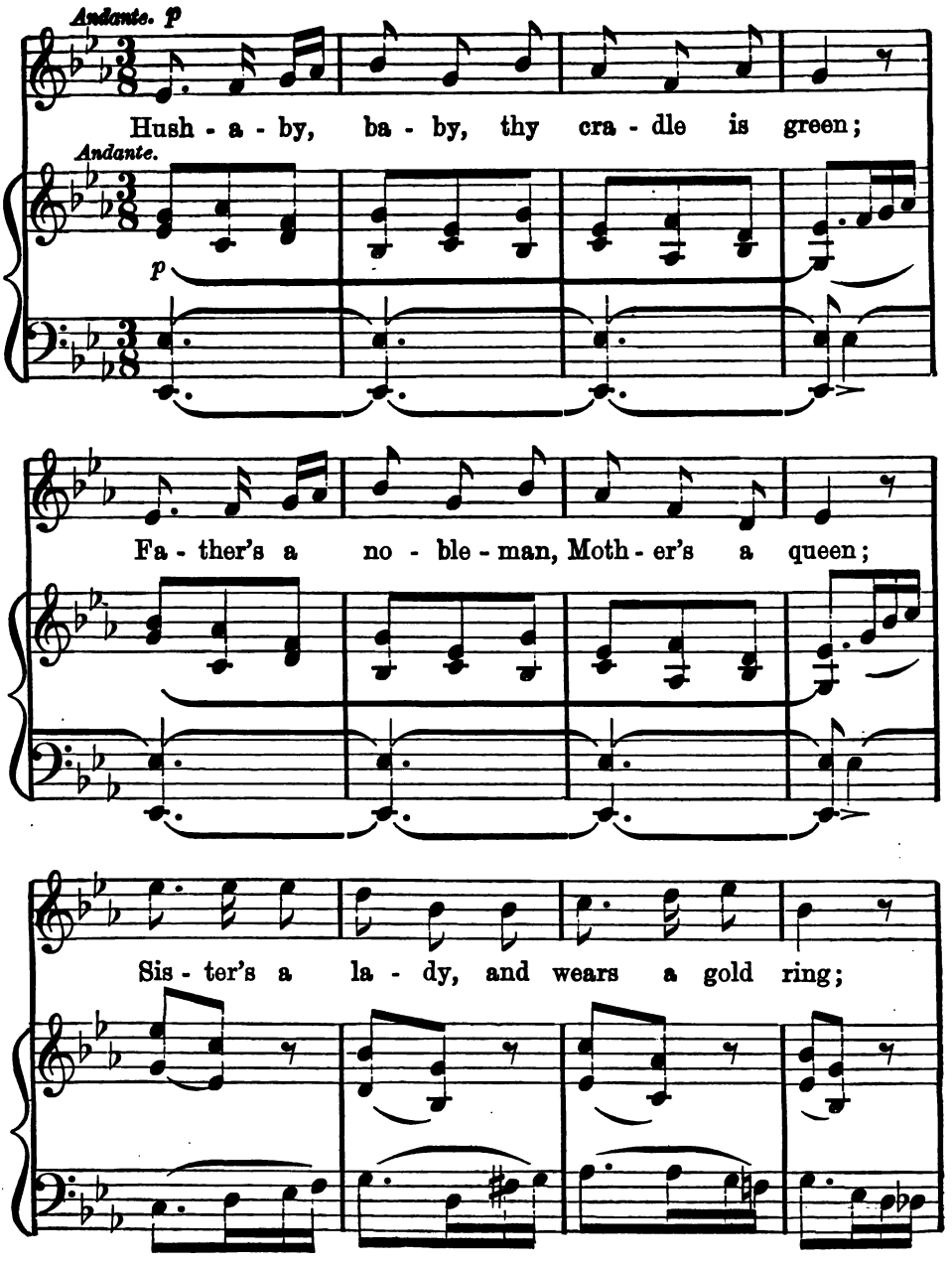
Mother Goose Lullaby.

German Melody—Gilchrist.



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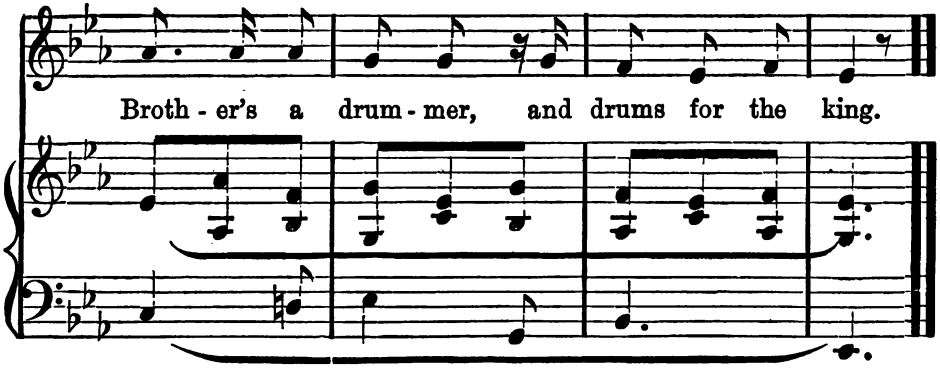
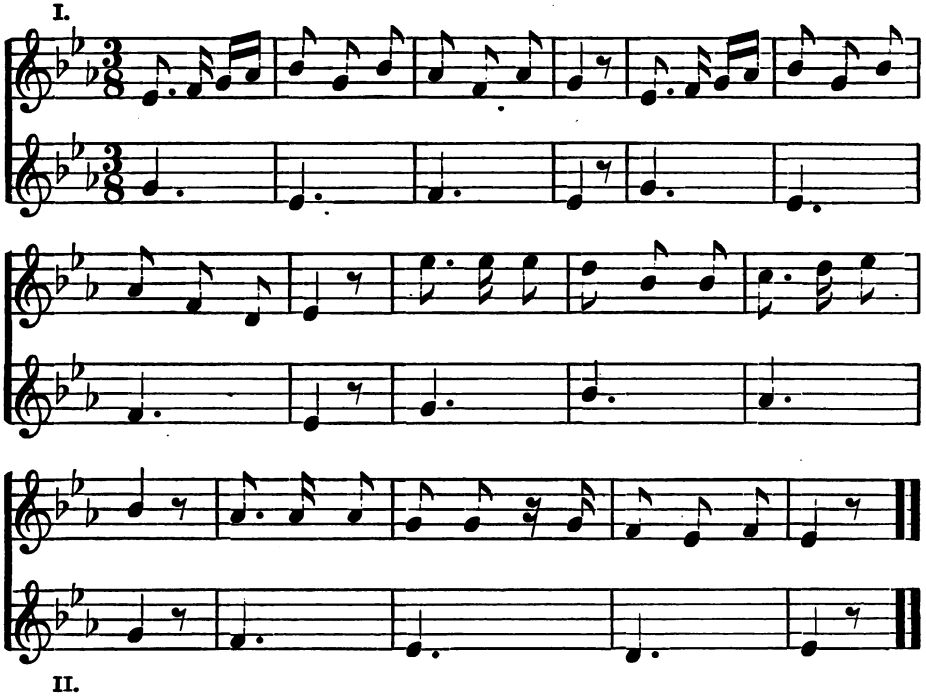


Two Part Melodies.

I.



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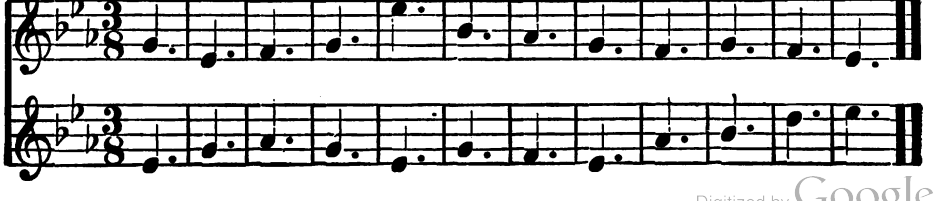

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The Sandman.

From the German of Voelkel. Liebe—Gilchrist.

Andante.

1. *p* Who has seen the old man pass - ing With his bag up-
2. Who has ev - er heard his foot - step As he walks in-
3. In the clear and cloud - y weath - er Up and down he

Andante.

p legato

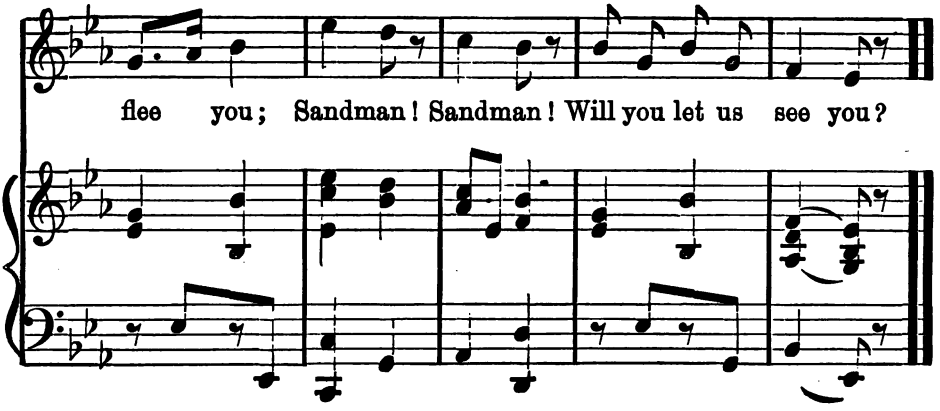
on his back? Ev - 'ry eve - ning finds him toil - ing
to the room? Yet, I know when he is near me,
wan-ders wild Till his grains of sand are scat-tered

mf

On his long and wind-ing track.
For my two eyes fill with gloom.
And a-sleep is ev'-ry child.
} Sandman, Sandman, Chil-dren nev-er

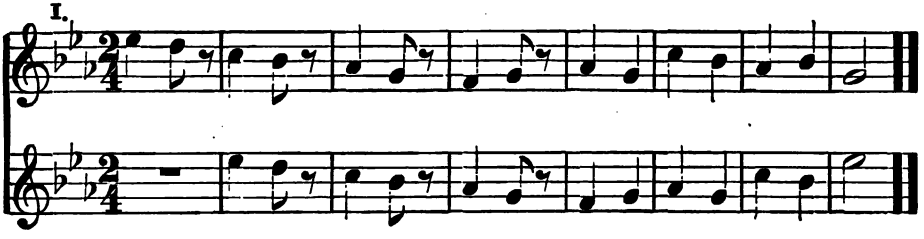
mf

Digitized by Google



Studies.

I.



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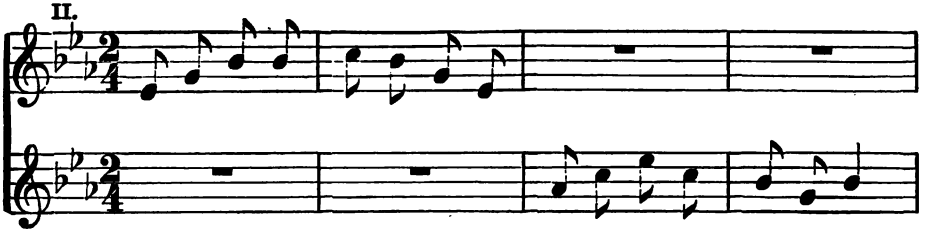

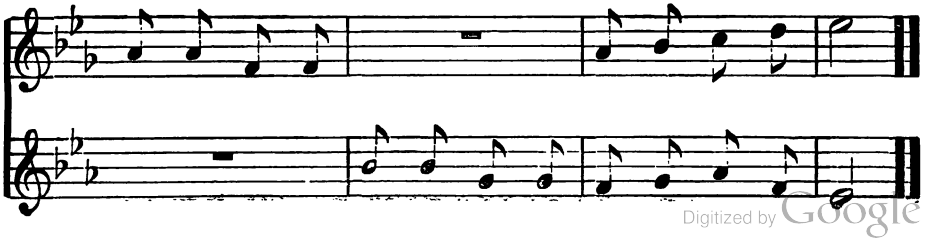

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Sicilian Mariner's Song.

Folksong.
Arr. by C. Reinecke.

Andantino.

1. The ship glides o'er the o - cean, Fi-do-lin! With swift and gentle mo - tion, Fi-do-lin! Far distant is the strand, Waters flowing, breezes blowing Waft me from my native land, Fi-do - lin, lin, la.
2. Ye blue waves rolling hith - er, Fi-do-lin! Oh! tell me whence and whith-er, Fi-do-lin! If from yon foreign strand, On for-ev-er, resting nev - er, Roll on to mine own dear land, Fi-do - lin, lin, la.
3. The song in distance ring - ing, Fi-do-lin! At home I'll soon be sing - ing, Fi-do-lin! A year will soon be o'er, Leaving sadness, bringing gladness With my songs for ev-er-more, Fi-do - lin, lin, la.

p dolce.

mf

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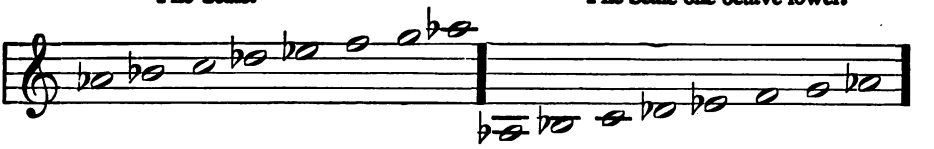
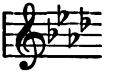
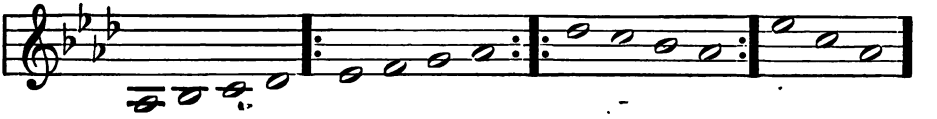
Key of A Flat.

The Scale. **The Scale one octave lower.**



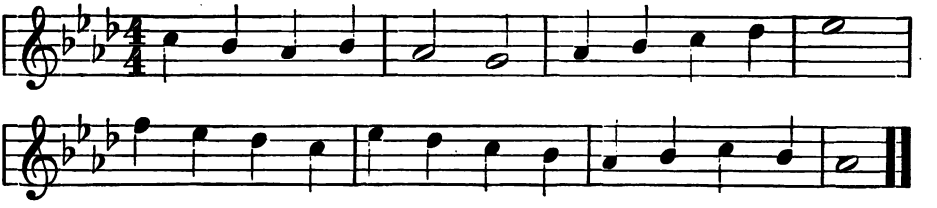
Signature,  four flats—B♭, E♭ A♭ and D♭. Keynote—A♭, in second space.

Scale Studies.

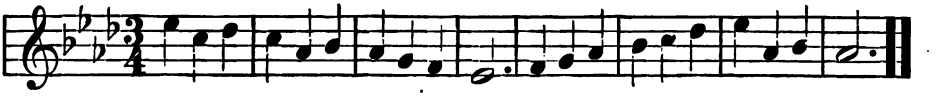


Sight Reading Exercises.

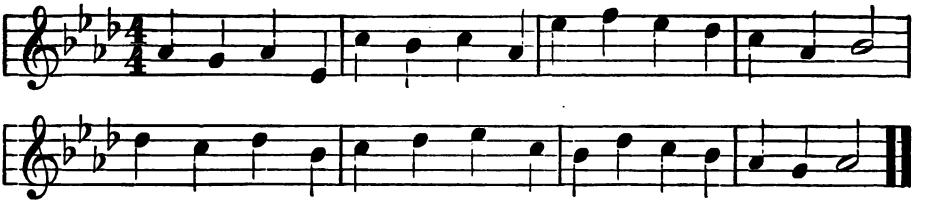
I.



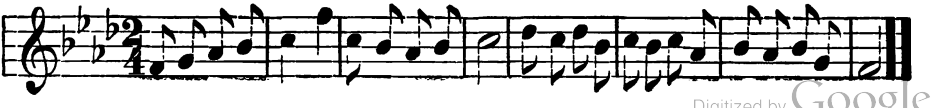
II.



III.



IV.



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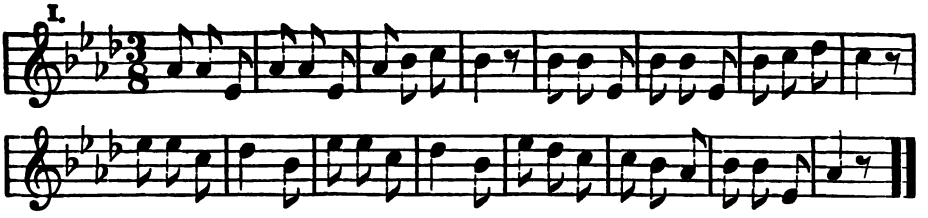
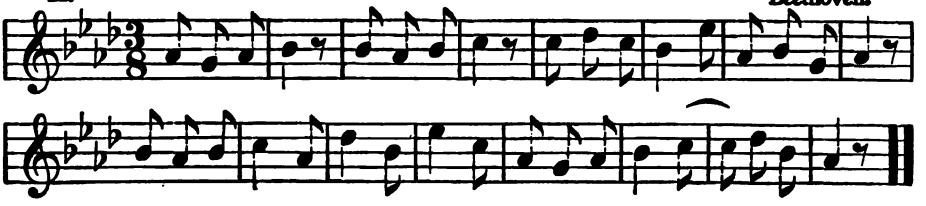
I.



II.

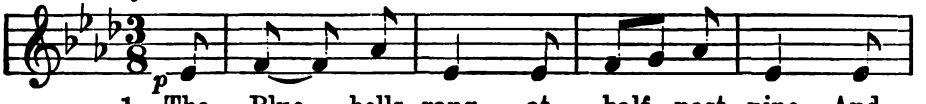
Beethoven.



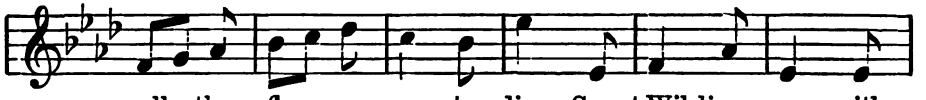
A Flower Song.

Rebecca B. Foreman. English.

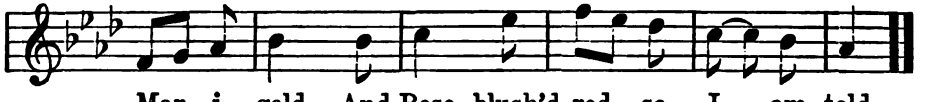
Allegretto.



1. The Blue - bells rang at half - past nine, And
2. Then Jack-in - the - pul - pit talk'd a - while, And



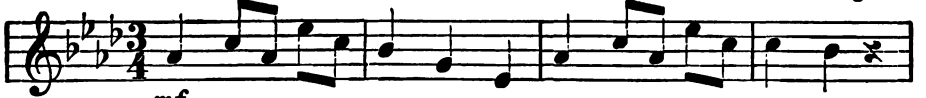
all the flow - ers came to dine. Sweet Wil-liam came with
made e'en Rag - ged Rob - in smile. Each flow - er nod - ded

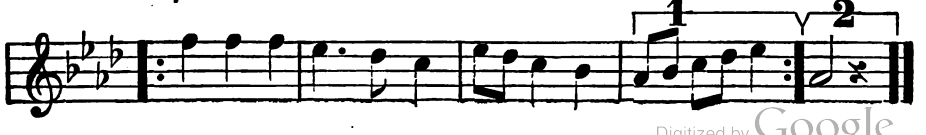


Mar - i - gold, And Rose blush'd red, so I am told.
mer - ri - ly When some one men-tion'd Four-o'clock tea.

A Study.

German Folksong.





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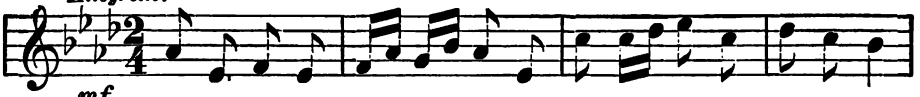
Christmas Song.

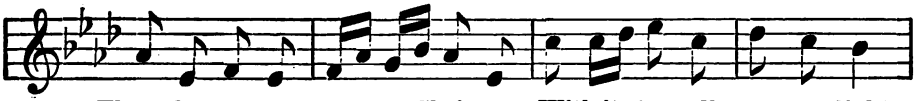
Translated from the German. C. G. Hering.

Allegretto.

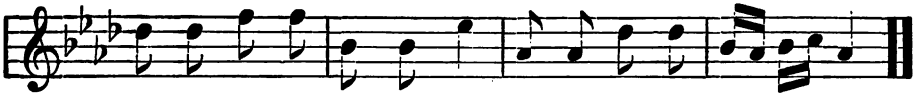


mf

1. Yes,'tis coming, sure-ly coming, Just a few short days and nights
2. Children dear, do you remember What good Santa brought last year,
3. I had such a jol - ly saw-yer, One that worked from morn till night;
4. If we try to please our parents, Do our best from day to day,

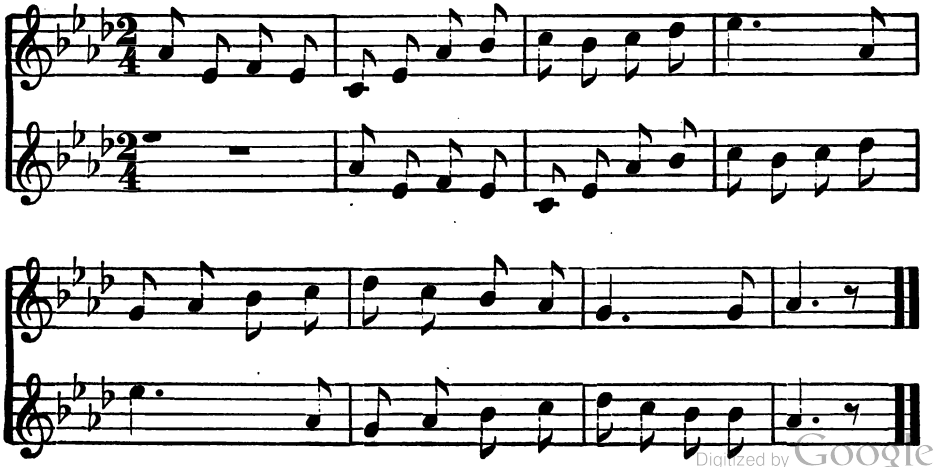


Then the mer-ry, mer-ry Christmas, With its tree all gemm'd with lights;
Annie's dol-ly in its carriage, Dainty dish-es standing near,
And a scar-let sled for coasting, Fine new skates both sharp and bright;
Growing gen-tle, kind, and cheerful In our work as in our play,



Oh! how jol - ly we shall be When we dance a - bout the tree!
Harry's gorgeous har - le-quin With his yel-low vi - o - lin?
There were books with pictures, too; We have read them thro' and thro'.
What sur-pris - es there will be On the fair - y Christmas tree!

A Study.



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The Mill.

Miss Muleck. Ethelbert Nevin.

Con moto.

p

1. Winding and grinding,
2. Winding and grinding,

Con moto.

p

Round goes the mill; Winding and grinding should never stand still.
Work thro' the day; Grief nev-er minding, Grind it a-way.

cresc. *dim.* *cresc.*

Ask not if neighbor grind great or small, Spare not your la - bor,
What, though tears dropping Rust as they fall? Have no wheel stopping,

cresc. *dim.* *cresc.*

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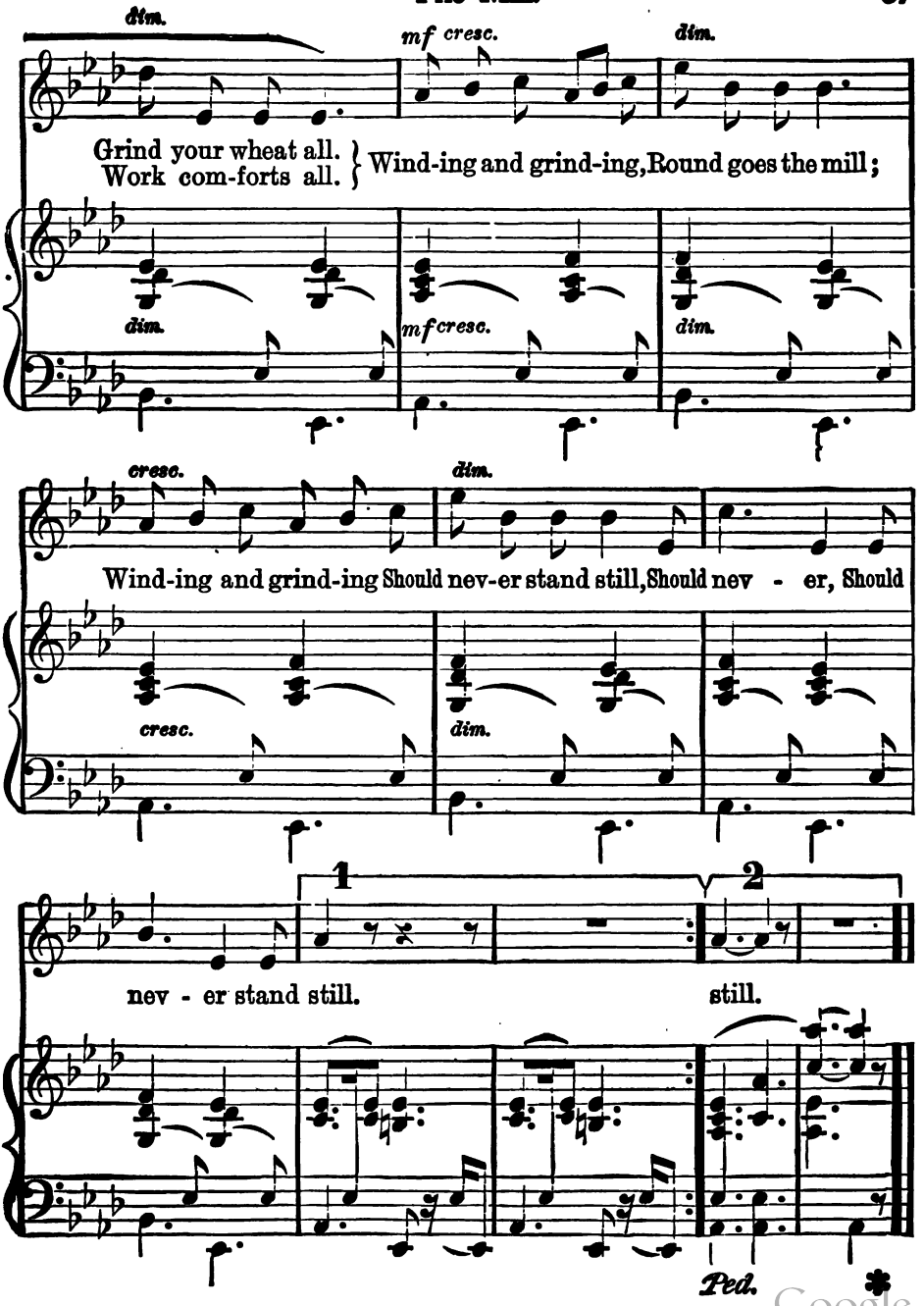

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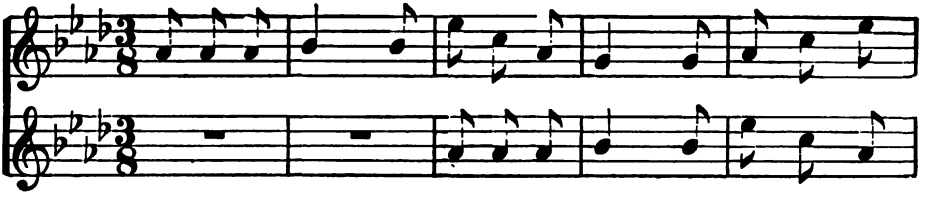
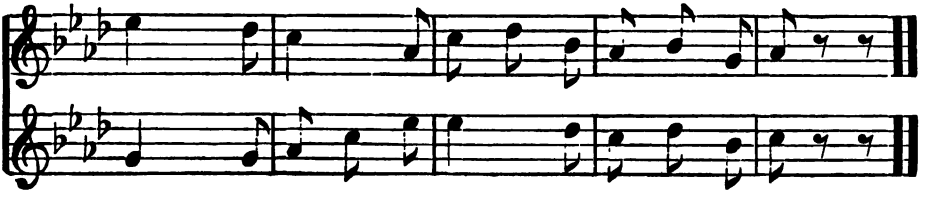
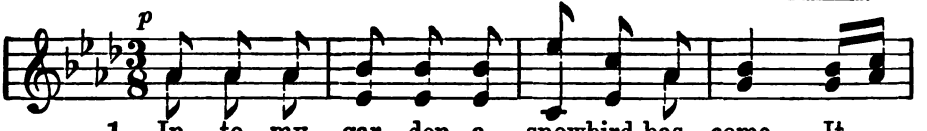


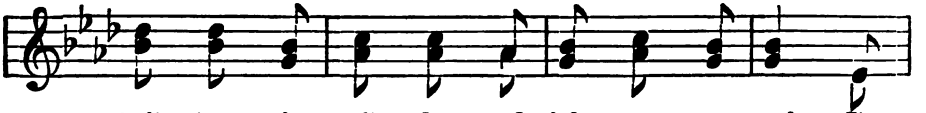


The Snow Bird.

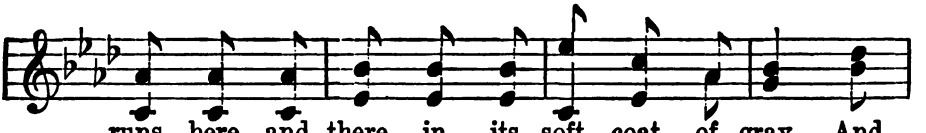
Andantino. *p* Hamma.



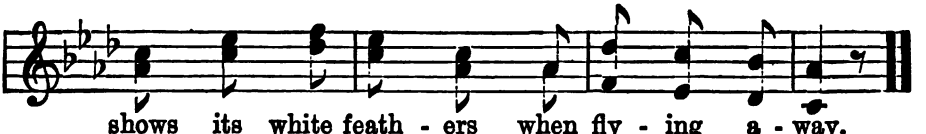
1. In - to my gar - den a snowbird has come, It
2. Dear lit - tle snow-bird as northward you fly, Take



twit - ters quite soft - ly, and picks up a crumb; It
with you a heart - y God-speed and good-bye; We



runs here and there in its soft coat of gray, And
hope we shall see you a - gain, in the spring, And



shows its white feath - ers when fly - ing a - way.
pray don't for - get all your chil - dren to bring.

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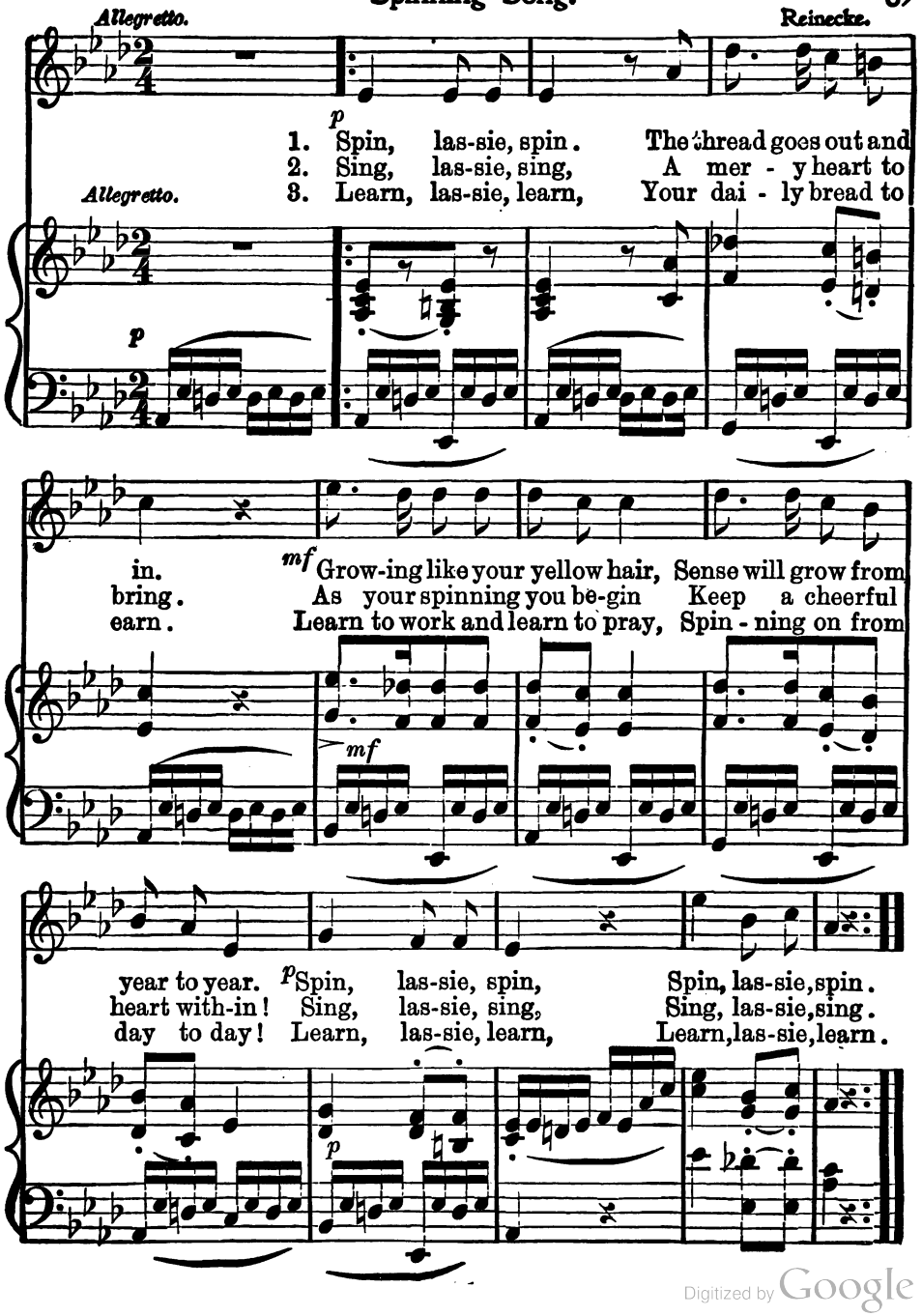

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Soldier's Song.

Andante. Zeiter.

p *cresc.*

mf

1. When beats the noi - sy drum, Tum, te - tum, tum, tum, And
2. When beats the noi - sy drum, Tum, te - tum, tum, tum, And
3. When beats the noi - sy drum, Tum, te - tum, tum, tum, And
4. When beats the noi - sy drum, Tum, te - tum, tum, tum, And

mf

blaring trumps are blow-ing, Pom, pom, pom, pom, Ye sol-diers all, both
blaring trumps are blow-ing, Pom, pom, pom, pom, We marching go to
blaring trumps are blow-ing, Pom, pom, pom, pom, Our work well done, the
blaring trumps are blow-ing, Pom, pom, pom, pom, Our captives three, we

sf *sf*

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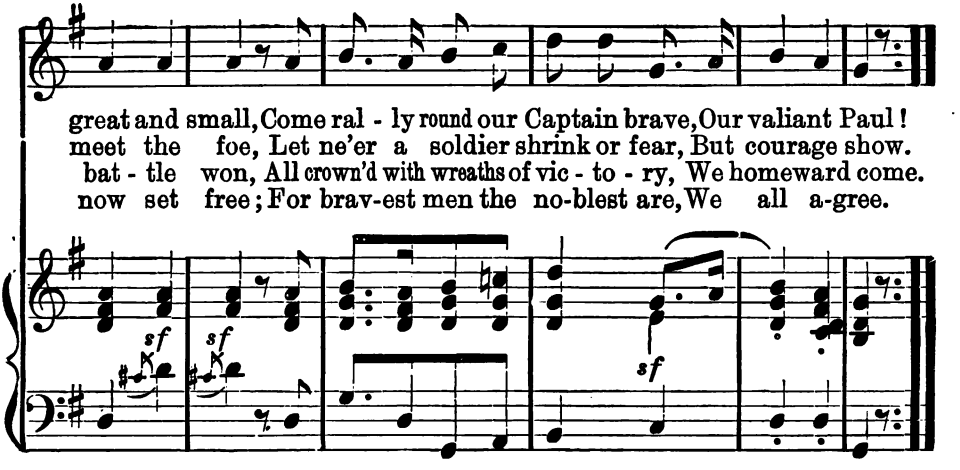
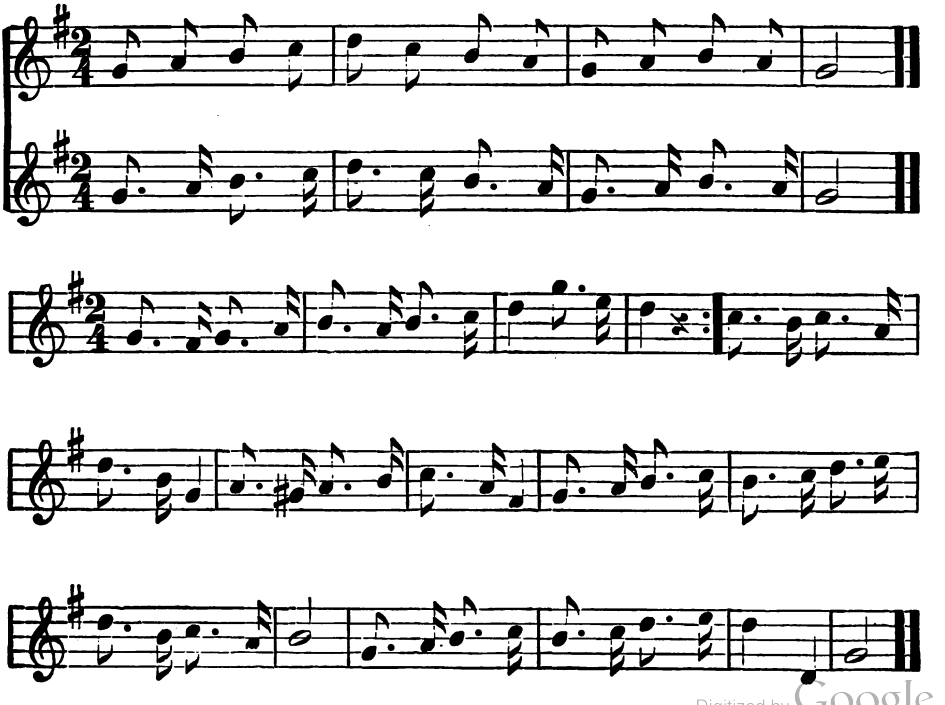


The Unequally Divided Beat.

(To be taught by contrast.)



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The Little Elf.

John Kendrick Bangs.
From "St. Nicholas," by permission of The Century Company and the author.

Abt.

Allegretto.

p

1. I met a lit - tle Elf-man once Down where the lil - ies blow;
2. He slight-ly frown'd, and with his eye He look'd me thro' and thro',

I asked him why he was so small, And why he did not grow.
"I'm quite as big for me," said he, "As you are big for you."

p *p* *cresc.* *sfz*

Ha, ha, ha, ha, ha, ha, ha, ha, And why he did not grow.
Ha, ha, ha, ha, ha, ha, ha, ha, "As you are big for you."

Studies.

The Unequally Divided Beat.

I.

II.

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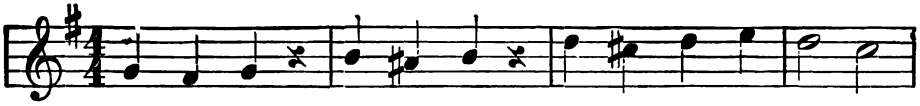
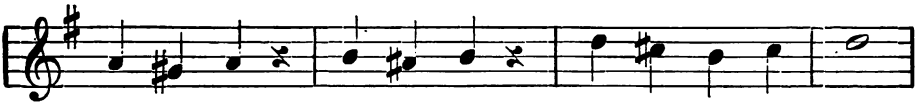
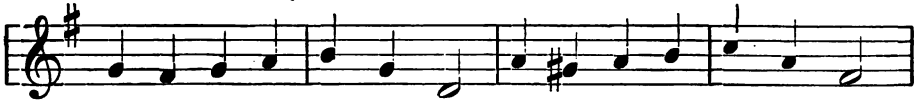
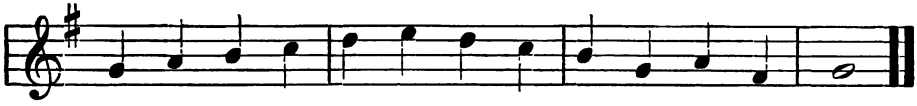


Do ti do, mi ri mi, sol fi sol la sol fa,

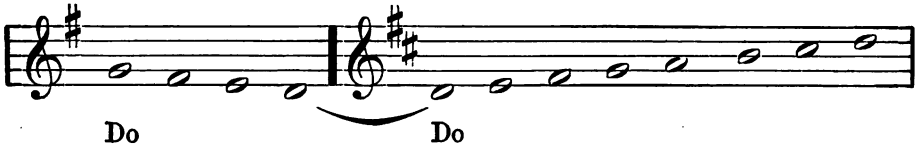


re di re, etc.

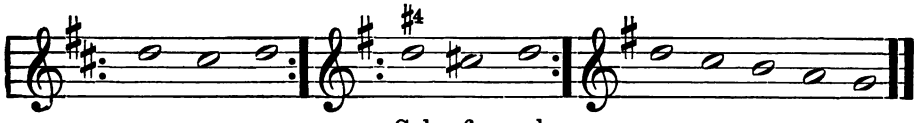




Sharp Four.



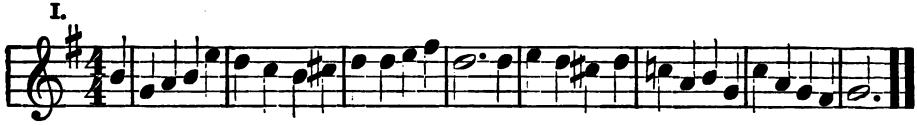
Do Do



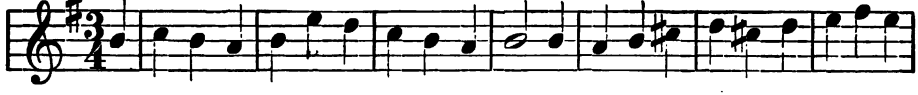
Sol, fi, sol.

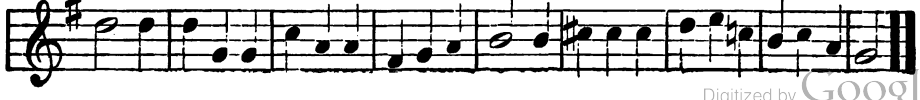
Studies.

I.



II.





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Wind Song.

Mary E. Smith. Eleanor Smith.

Andante.

p

1. The winds they blow from east or west, From north or south, which way 'tis best For men on land, and men at sea, For chil - dren, too, like you and me, Just lis - ten to them,
2. They bring the snow, they come with rain; But let them blow, we'll not com - plain, For round the world these wise winds go, And what is best they sure - ly know: So lis - ten to them,

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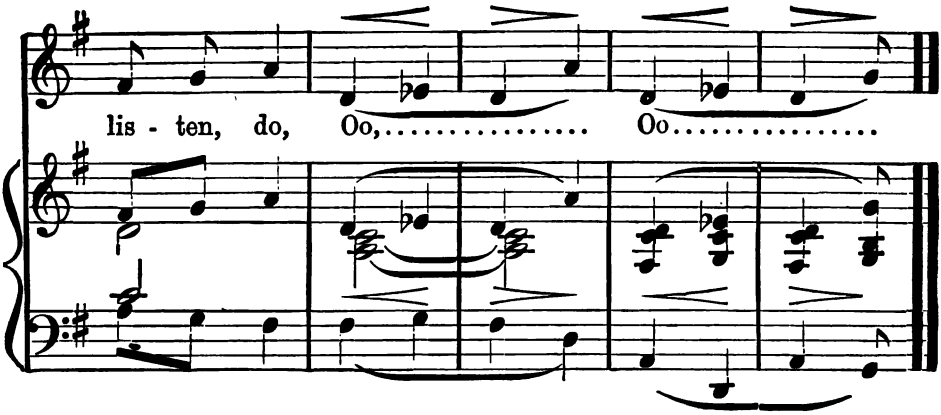
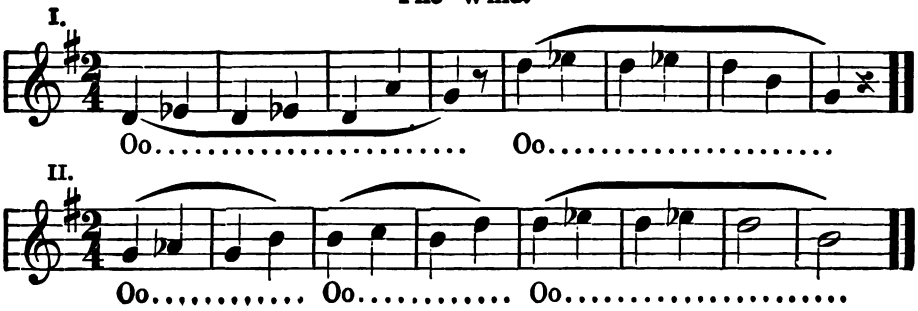
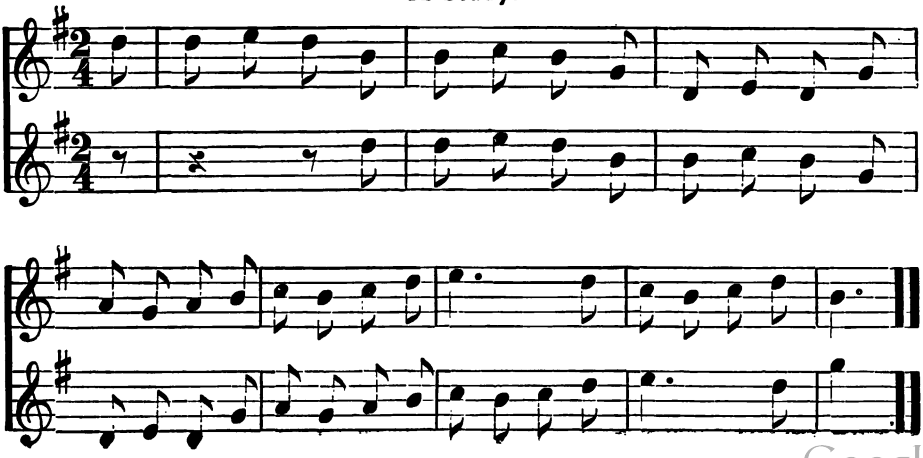


The Wind.



A Study.



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A Summer Lullaby.

E. J. Bumstead.
From St. Nicholas.
By permission of the Century Co.

W. W. Gilchrist.

Andante. *p*

1. The sun has gone from the shining skies; Bye, ba-by, bye, The
2. The squirr'l is dressed in a coat of gray; Bye, ba-by, bye, He
3. The squirrel's nest is a hole in the tree; Bye, ba-by, bye, And

Andante. *pp*

dan - de-lions have clos'd their eyes; Bye, ba-by, bye.... And the
wears it by night as well as by day; Bye, ba-by, bye.... The
there he sleeps as snug as can be; Bye, ba-by, bye.... The

stars are lighting their lamps, to see If the ba-bies and squirrels and
rob - in sleeps in his feathers and down With the warm, red breast and the
rob - in's nest is high o - ver head Where the leaf - y boughs of the

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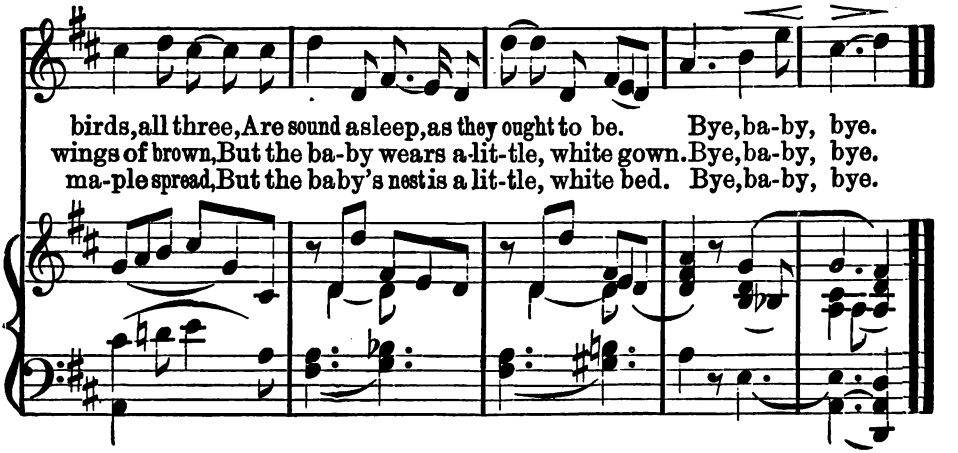
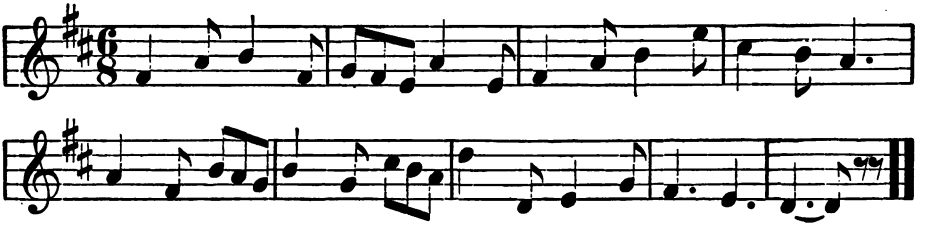
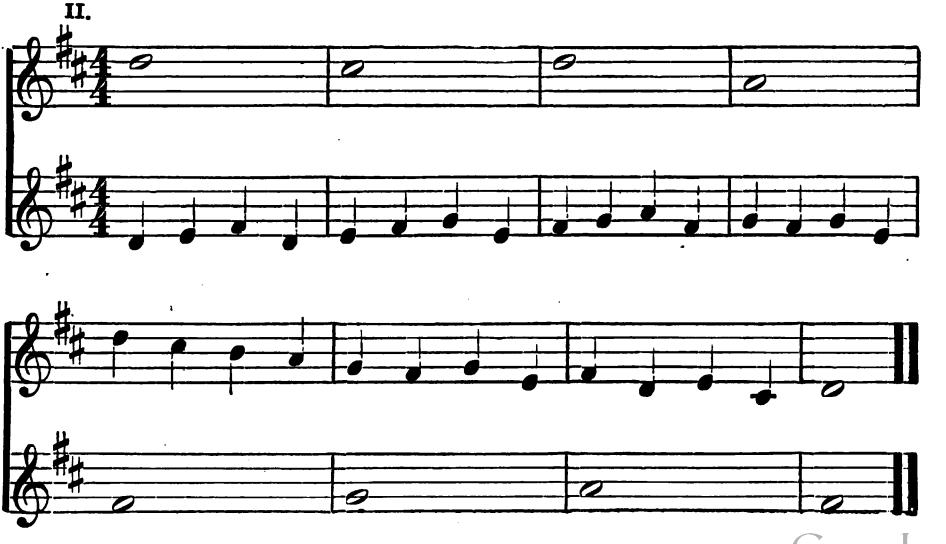


Studies.

I.



II.



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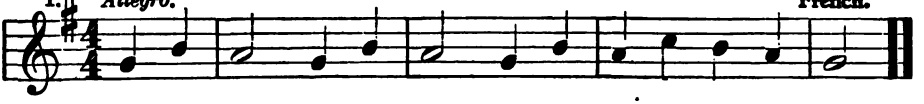
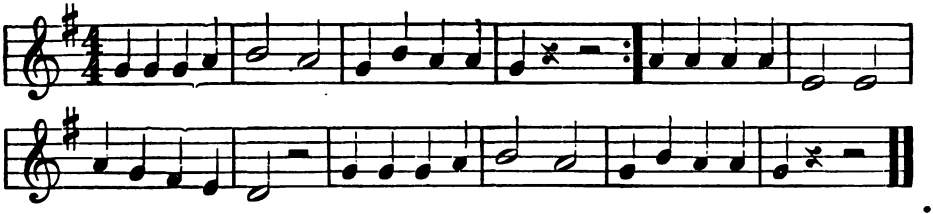
I. *Allegro.* French.



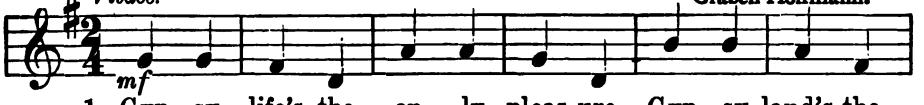
II. *Con moto.* French.



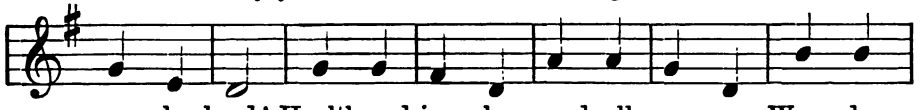
After the German by F. M.

Gypsy Song.

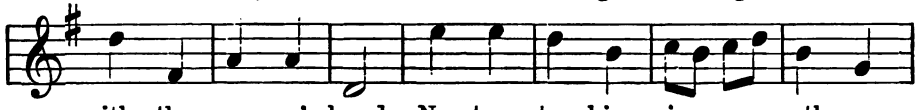
Vivace. Graben-Hoffmann.



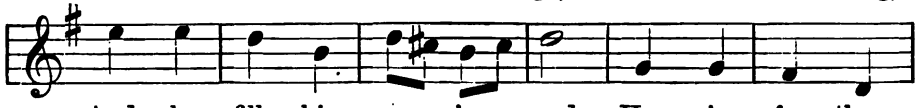
1. Gyp - sy life's the on - ly pleas-ure, Gyp - sy land's the
2. For he lives with fields and flow - ers, Sun-fleck'd woods and
3. Oh! what joy to rise at dawn - ing From the fir-wood's



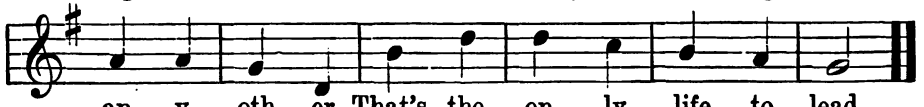
on - ly land! Health and joy be - yond all meas-ure Wan - der
shad - y streams, On whose banks, thro' easeful hours, He can
bal - sam bed, And to hear the birds give warning That the



with the gyp - sy's band. Na - ture to him is a moth - er,
lie and watch the gleams Of the sun - light till it mel - lows
shad - ows all have fled! Then to go, like lambkins bounding,



And she fills his ev - 'ry need. Hap - pier far than
In - to twi - light on the hills, Till he sleeps in
Through the mead-ows drench'd with dew, While the glad world



an - y oth - er, That's the on - ly life to lead.
ev'ning's shad - ows To the noise of slumb'rous rills.
is re - sound-ing! That's the life for me and you!

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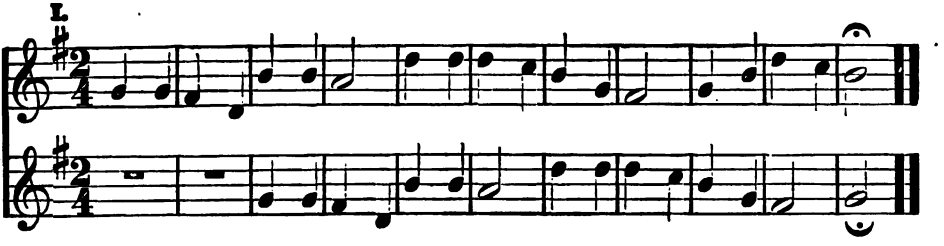

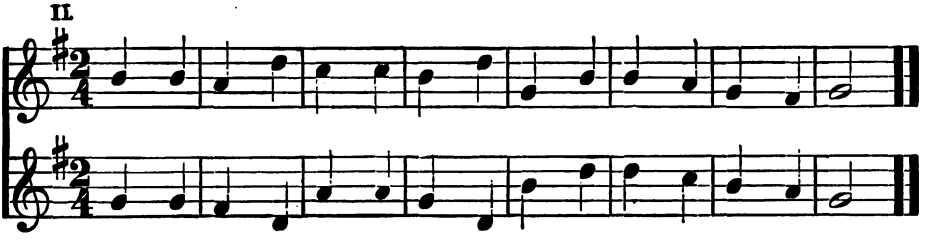

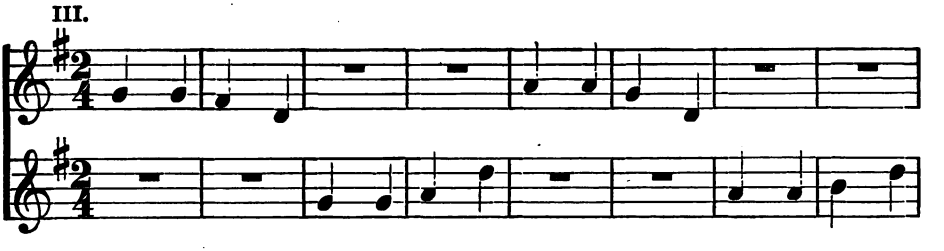

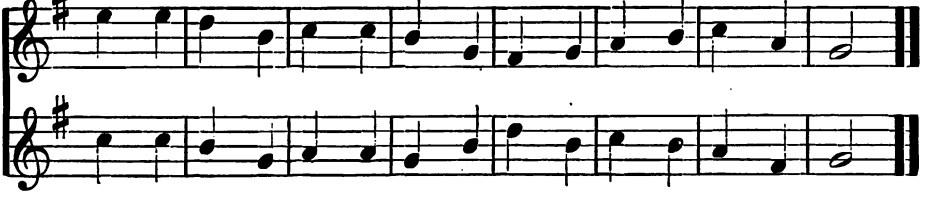

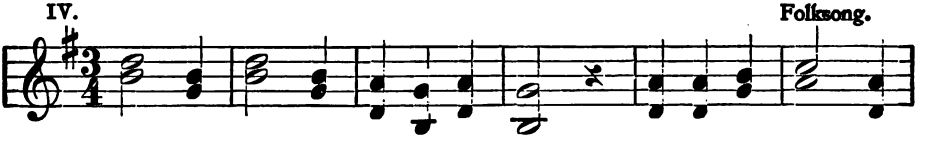

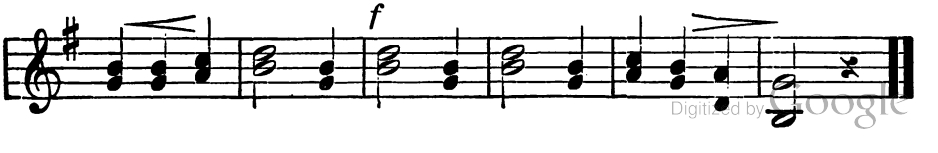

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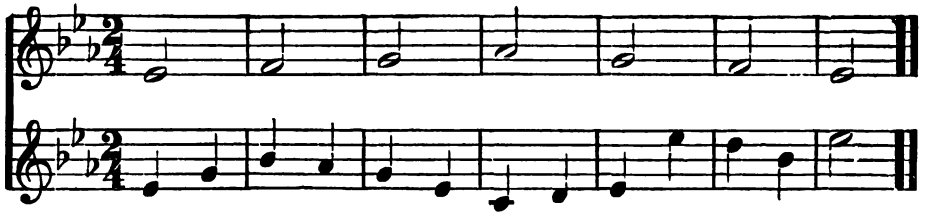
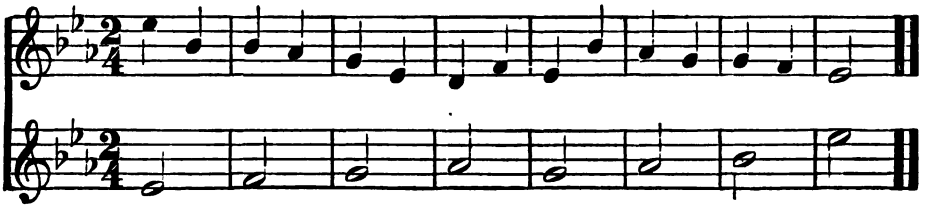
I.



II.



The Butterfly.

Helen Goodrich. Wilhelm.

Allegro.

p

1. O but - ter - fly, say, why fly you from me,
2. You go like a flash of light that has wings,

Now down in the mead - ow, then up in a tree?
Your flut - t'ring a beau - ty to all the air brings,

cresc.

You float and you dart, and you flut - ter in fear
And were I a flow - er, I'd ask you to rest

f

As if I would hurt you, my but - ter - fly dear.
Your tired lit - tle wings on my shel - ter - ing breast.

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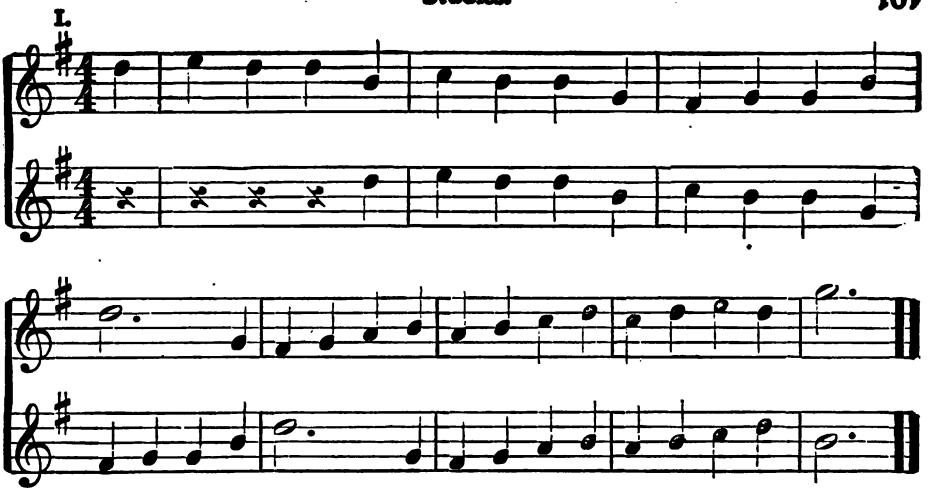
UNIV. OF CALIFORNIA

I.



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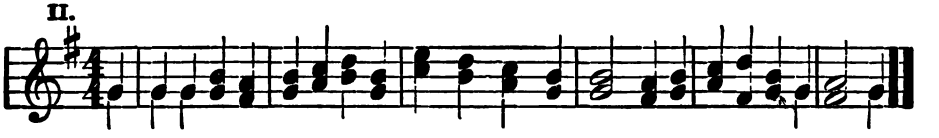
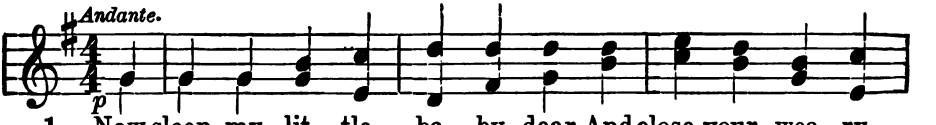


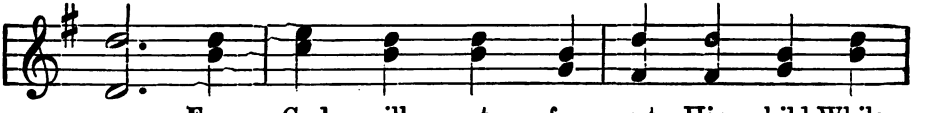
Slumber Song.

Helen Goodrich. Old German.

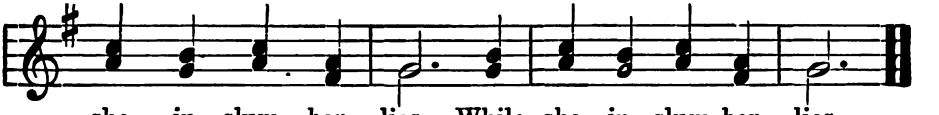
Andante.



1. Now sleep, my lit - tle ba - by, dear, And close your wea - ry
2. He sends a guar-dian an - gel, dear, To watch you day and
3. Then sleep, my lit - tle ba - by, dear, And close your eyes of



eyes, For God will not for - get His child While
night, And hov - er round your lit - tle bed Till
blue, For all a - round you are the signs Of



she in slum - ber lies, While she in slum-ber lies.
comes the morn - ing light, Till comes the morn-ing light.
God's dear love for you, Of God's dear love for you.

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CALIFORNIA

 Caroline B. Southey. **Ladybird.** G. W. Chadwick.

Allegretto.

p

1. La - dy - bird, la - dy-bird! fly a - way home; The
2. La - dy - bird, la - dy-bird! fly a - way home; The
3. La - dy - bird, la - dy-bird! fly a - way home To your

Allegretto.

p

simile

field-mouse has gone to her nest, The dai-sies have shut up their
glow-worm is light-ing her lamp, The dew's falling fast, and your
house in the old wil-low tree, Where your children so dear have in -

sleep - y, red eyes, And the bees and the birds are at rest.
fine, spec-kl'd wings Will flag with the close-clinging damp. } So,
vit - ed the ant And a few co - zy neighbors to tea.

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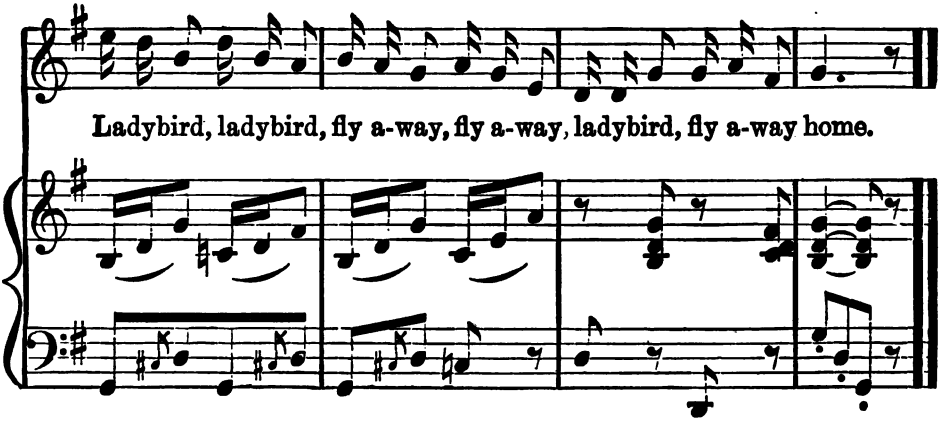
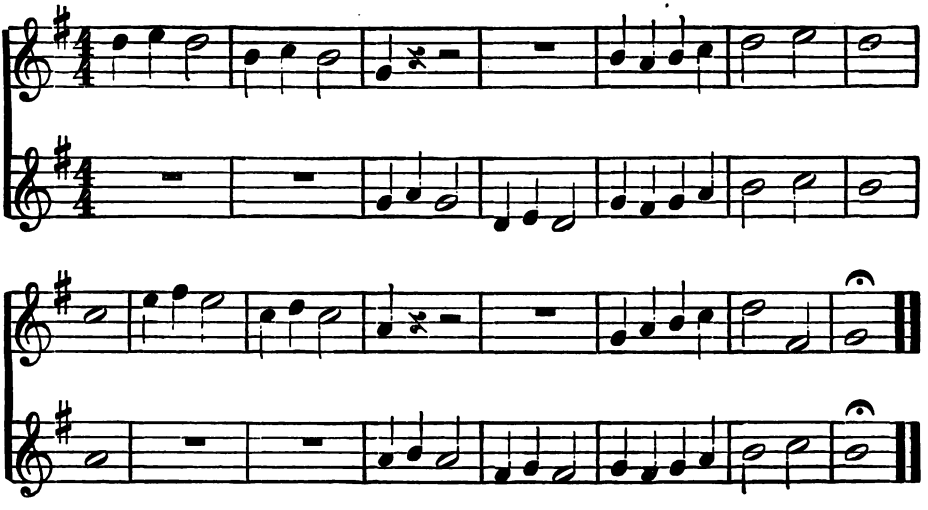


Studies.

I.



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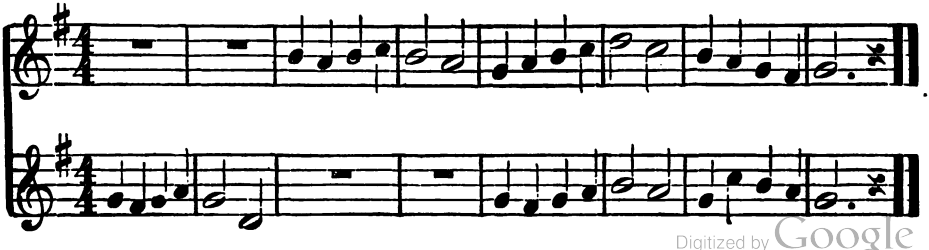

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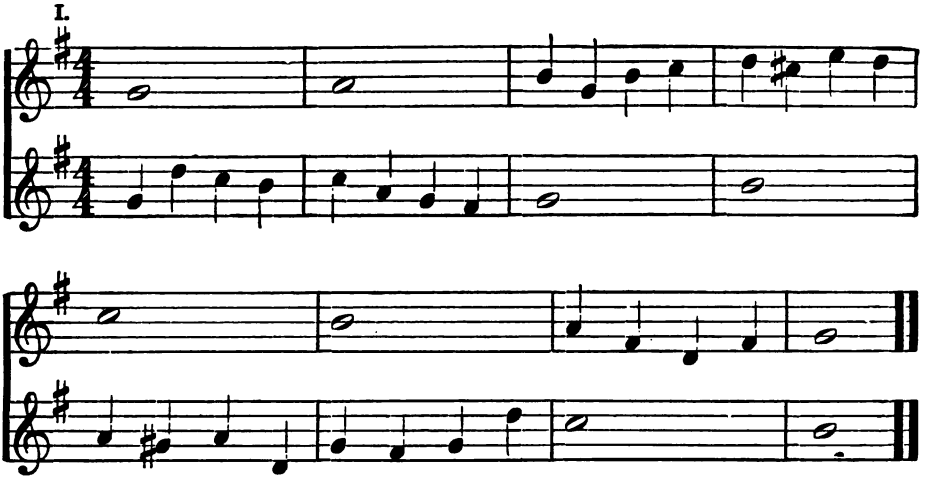
I.



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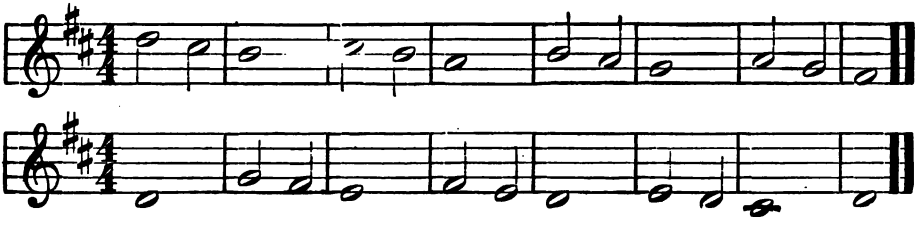
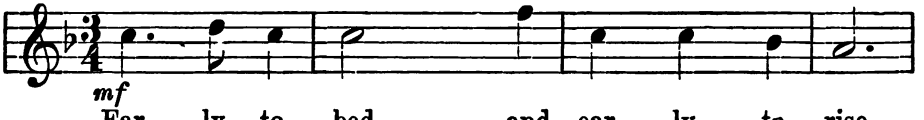


Three Part Round.

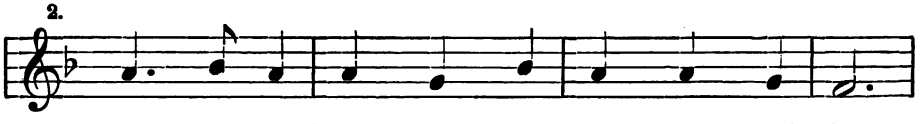
Benjamin Franklin. English.

1.



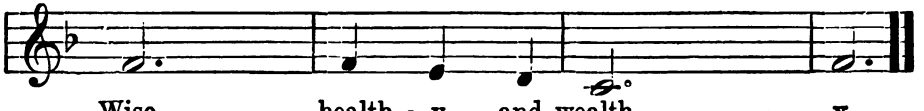
Ear - ly to bed and ear - ly to rise,

2.



makes a man health - y and wealth - y and wise,

3.



Wise, health - y and wealth - - y.

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Evening Song.

Austrian Folksong.

Moderato. *cresc.* *dim.*

p

1. Snug in his lit - tle nest Bir - die is sleep - ing;
2. Now the last streak of light, O'er the hills dy - ing,

cresc. *dim.*

Shad-ows a - cross the west Slow-ly are creep - ing; Cat-tle that
Fades, and the dusk of night Round us is ly - ing; Heaven so

cresc.

go to rest Herd boys are call - ing; Ev-'ning is fall - ing.
sil - ver bright, O'er us is dream-ing; Soft star-light gleaming.

A Study.

The Moon.

Tr. by Frederick Manley.

German Folksong.

Andante.

p

1. Good ev'ning, dear-est la - dy Moon, Where sail you thro' the
2. "I go to play a-bout the beds Where babes in slum-ber
3. "I go to cheer all wan-der-ers A - long their darksome
4. "I sail, dear child, a-cross the heav'ns That night-ly I may

sky? "I go to light the wood-lands That darkling lie."
rest, And throw my beams of sil - ver Round birdlings' nests."
way, I go to light the pla - ces Where fair-ies play."
show The love of my Cre - a - tor For all be - low."

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The King, Old Barbarossa.

Rueckert-Goodrich. Gersbach.

Moderato.

mf

1. The King, old Bar-ba - ros - sa Sits in his cas - tle deep; Be-
2. He hides himself from mor-tals, For cen - tu - ries to rest; His
3. He took be-low the glo - ry Of his be - lov - ed land, And
4. His throne is made of ivo - ry; He sits and slum-bers there; The

Moderato.

mf

neath the earth he's wait-ing, Sunk in a mag - ic sleep.
hoa - ry head is droop-ing Up - on his wea - ry breast.
once a - gain he'll bring it In his tri - um-phant hand.
ta - ble where he lays his head, Is mar - ble fine and rare.

5. His beard it is not flaxen,
Like fire-brand red it glows,
And through the marble table
Down to the floor it grows.

6. The while he dreams so deeply
Rolls slowly age on age,
But once in many, many years
He beckons to a page.

7. He speaks from out his slumber,
"Go forth and mark you well
If round the castle tower
The ravens circle still.

8. And if above the castle
The gloomy flock appears,
Still on and on I slumber
Another hundred years."

Digitized by Google

The Little Wanderer.

Andante. R. Oehme.

mf

1. The sweet May-tide is com - ing! The sweet May - tide is..
2. A staff in hand I've tak - en; My lit - tle bun - dle's
3. With such keen trills of glad - ness The peace - ful air is..

Andante.

mf

dim.

here! In gardens and in meadows wee flow-er-ets ap - pear.
tied; And so, where'er the way leads, I'll trav-el far and wide.
riv'n, The birds that fro-lic o'er me, seem mounting in-to heav'n.

dim.

Studies.

I.

II.

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Water.

Words adapted from the French of "Fortuné Henry."

Allyre Bureau.

Allegretto. (REFRAIN.)

mf

1. Wa-ter clear, wa-ter bright, Is a friend that's worth the hav-ing;

Allegretto.

mf

FINE.

Wa-ter clear, wa-ter bright, Serves us all from morn till night.

FINE.

1. Bubbling streams that foam and chat-ter, Turn a thousand mill-wheels round,
2. Gracious showers, light-ly fall-ing, Make the old earth young a-gain;
3. On its breast the roll-ing riv-er Bears white ships with sails unfurl'd,

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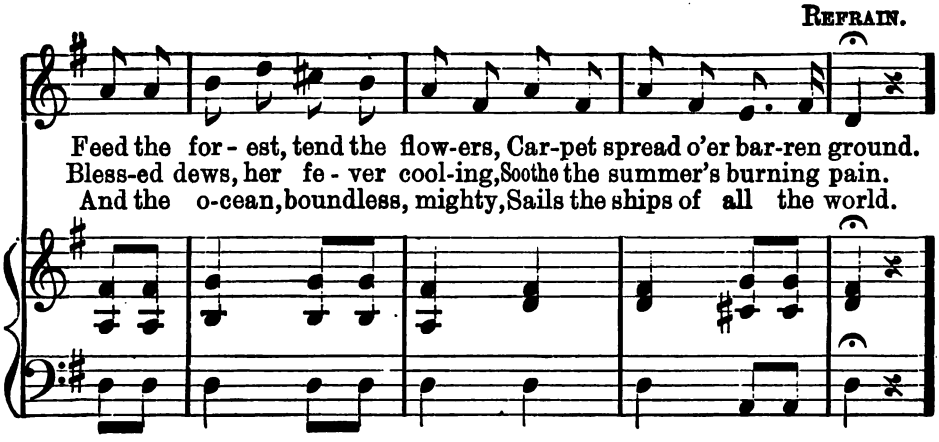
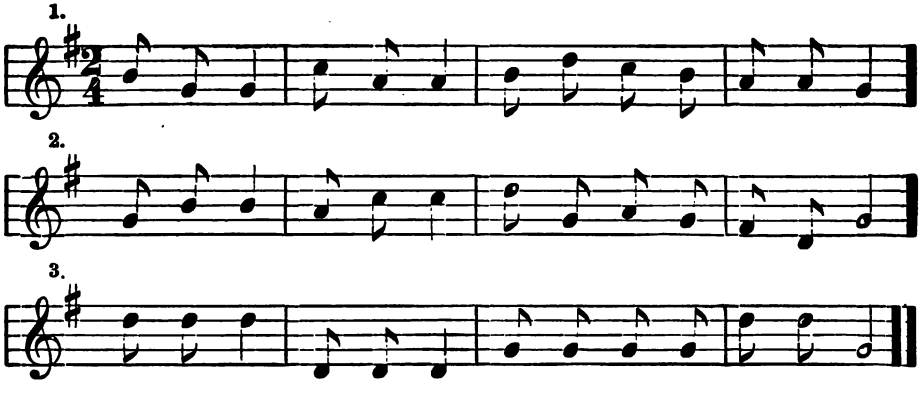
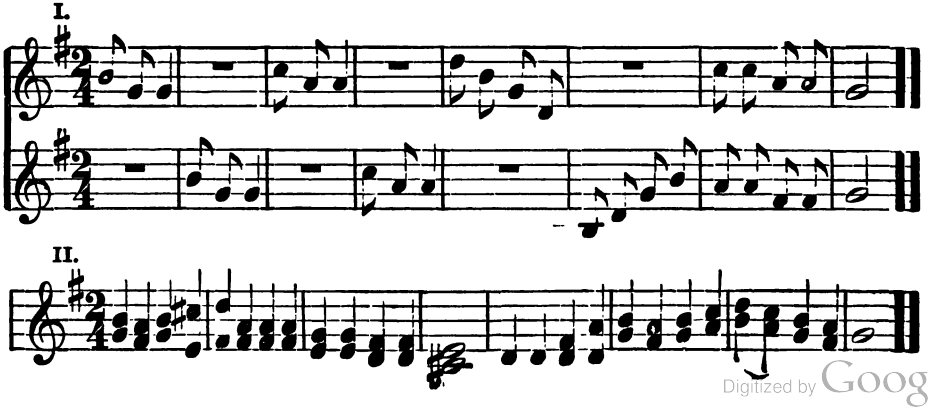
Water.



A Round.



Studies.



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Swinging in the Orchard.

Words by Clifton Bingham. Music by Frederic H. Cowen.

Vivace.

mf

1. Les-sons are done, Play-time's be-gun, Cool is the or-chard,
2. Swing to and fro, Soft-ly and slow, Back-wards and for-wards,

Out of the sun. 'Neath the old tree, Swing-ing go we,
Sing-ing we go. Birds on the tree, Peep down to see,

While the glade rings with laugh-ter and glee,
They're not more hap-py T'han you and me,

Slower and gracefully.

p

While the glade rings with laugh-ter and glee.
They're not more hap-py Than you and me. } Swing, swing,

Un-der the trees, Now high, now low In the sweet breeze;

mf

Swing, swing, While the birds sing, To and fro,

Dim. *Rall.*

p

La-zi-ly swing, To and fro, La-zi-ly swing!

From Frederic H. Cowen's "Songs for Children" by arrangement with Oliver, Ditson & Co.

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Three Part Round.

Old English. Jenkins.

1 *p* Be you to oth - ers kind and true,

2 And al - ways un - to oth - ers do

3 As you'd have oth - ers do to you.

Studies.

I.

II.

III.

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The Naughty Brooklet.

Allegretto. Arranged by Reinecke.

p

1. O brook with your wa - ters of sil - ver, That
2. O brook with your wa - ters of sil - ver, Now,

Allegretto.

p

cresc. *dim.*

sing as they rip - ple a long, ... So
what have I done to you, pray, ... To

cresc. *dim.*

cresc. *dim.*

mild and so gen-tle your murmur, As if you had ne'er done wrong.
roll o'er the mead-ow and gar-den, And sweep all my flow'rs a-way?

cresc. *dim.*

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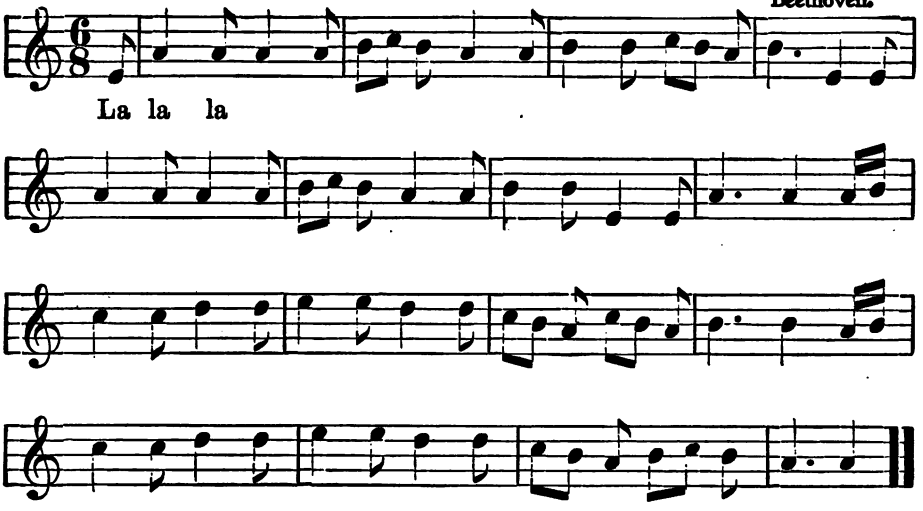
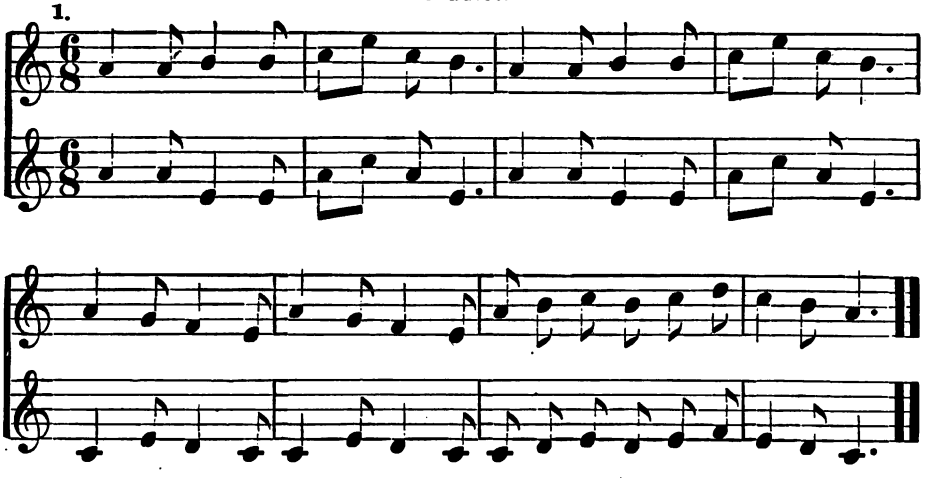
Beethoven.



Studies.

I.



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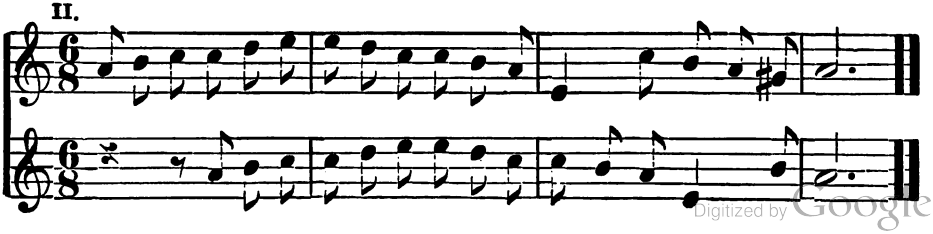

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Winter Song.

Emily Huntington Miller. G. W. Chadwick.

Vivace. *mf*

1. Hur - rah for the jol - ly old
2. Hur - rah for the jol - ly old

Vivace. *p*

Win - ter! The king of the sea-sons is he;.....Though his
Win - ter! He shouts at the door... by night:.. "Come

breath is cold and i - cy, His heart is full of
out where the ice is gleam - ing Like steel in the cold moon-

Digitized by Google

glee..... He piles up the beau-ti-ful snow-flakes On the
light." ... Like swal-lows o-ver the wa-ter The

sf

a tempo

ap-ple trees bare and brown,... And laughs when the north-wind
ska-ters mer-ri-ly go:..... There's health in the bluster-ing

a tempo

shakes them, Like a show-er of blos-soms, down....
breez-es, And joy in the beau-ti-ful snow....

A Study.

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The Drum.

Eugene Field.
By permission of Charles Scribner's Sons.

Eleanor Smith.

Alla marcia.

1. I'm a beau - ti - ful red, red drum, And I
2. The In - - juns came last night, While the
3. Course it's all in play, The

train with the sol-dier boys; As up the street we come,
sol - diers were in bed, And they gobbled a Chi-nese kite, And
skulk - ing In - jun crew That hus-tled that kite a - way Are

Won-der-ful is our noise, There's Tom and Jim and Phil, And
off to the woods they fled. The woods are the cher-ry trees,.....
lit - tle white boys like you. But "hon-est" or "just in fun," It's

mp

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Dick and Nat and Fred,..... While Wid-ow Cut - ler's
Down in the or - chard lot..... And the sol - diers are
all the same to me; ..... And when the bat - tle is

cresc.

Bill And I march on a - - head, With a
march - ing To seize the boot- y the Injuns got With a
won, my boys, Then home a - gain march we With a

rat-tat-tat, tat - tat-tat, And a tum- ti - ti, um - ti - tum, Oh! there's
rat-tat-tat, tat - tat-tat, And a tum- ti - ti, um - ti - tum, When
rat-tat-tat, tat - tat-tat, And a tum -ti - ti, um - ti - tum, And there's

f

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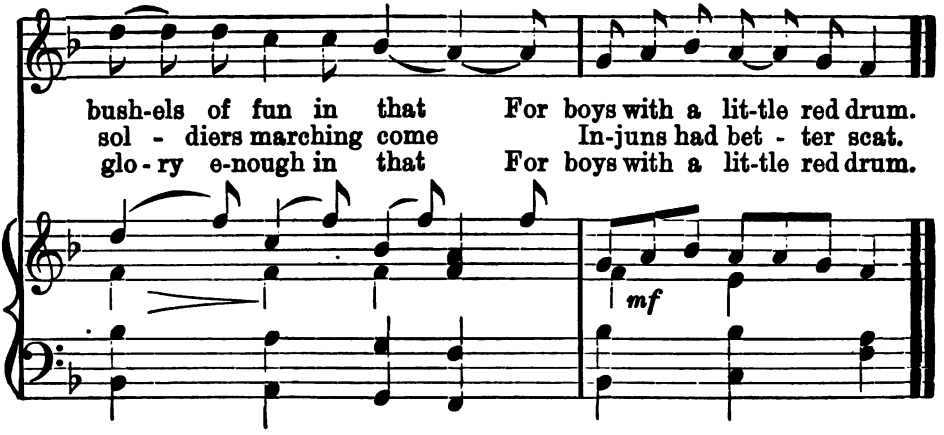
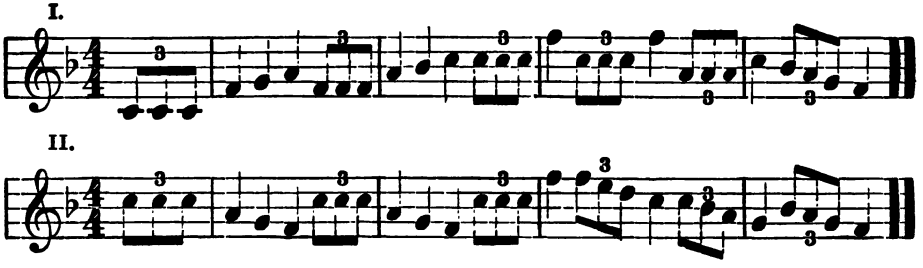
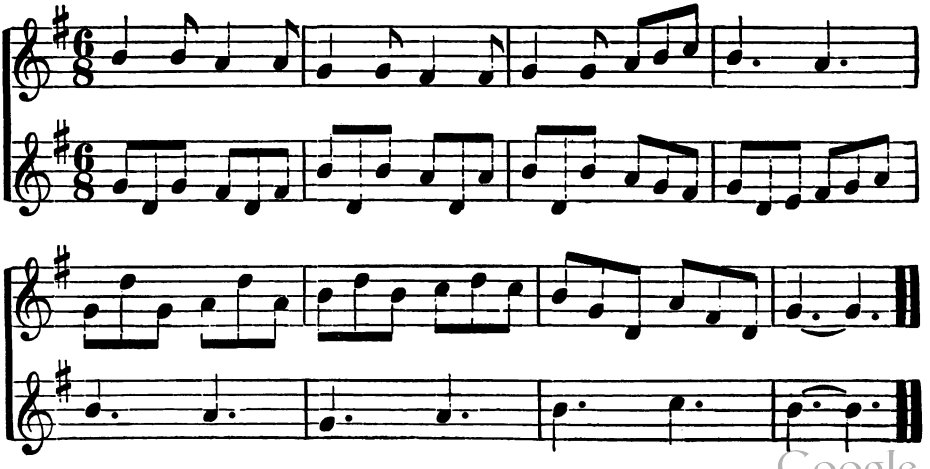
The Drum.



Studies in Triplets.



A Study.



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Andante. ROUND. Silcher.

1

mf

Hark! the bell's ding dong Calls us to our song, Calls us to our

2

song,.... to our song. Hark! the bell's ding, dong Calls us to our

song, Calls us to our song,..... to our song.

Studies.

I.

II.

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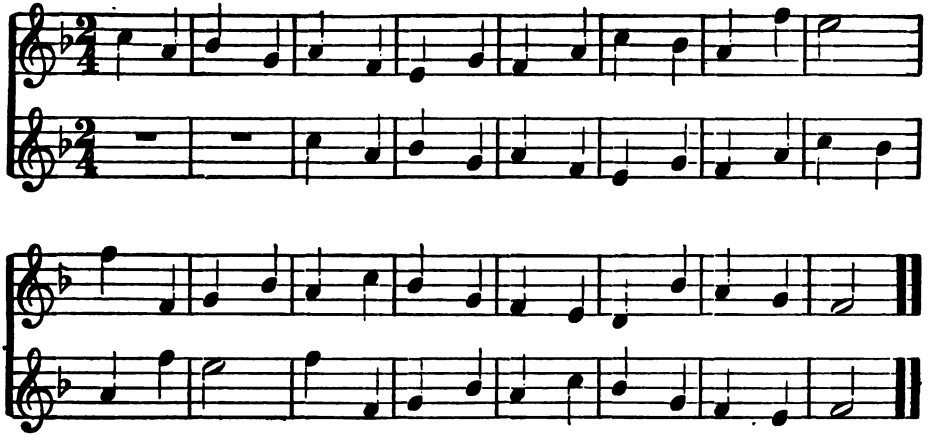
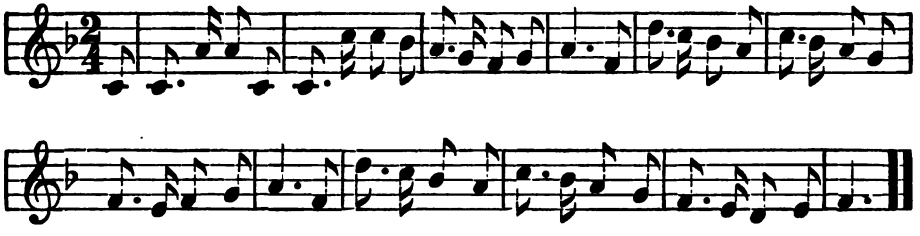
A Canon.

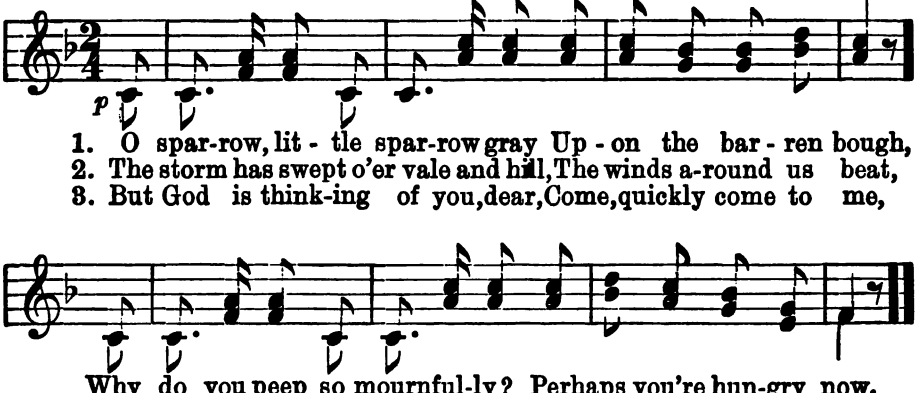


A Suggestive Study.



The Sparrow.

Helen Goodrich. *Allegretto.* Kern.



1. O spar-row, lit - tle spar-row gray Up - on the bar - ren bough,
2. The storm has swept o'er vale and hill, The winds a-round us beat,
3. But God is think-ing of you, dear, Come, quickly come to me,

Why do you peep so mournful-ly? Perhaps you're hun-gry now.
And hid - den un - der drifts of snow Is ev - 'ry-thing to eat.
He's sent me plen - ty for us both; Come here, and you shall see.

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Good-Night to the Flowers.

Rebecca B. Foresman. Baumfelder.

p *Lento.* *mf*

1. 'Tis time to sleep, dear flowers, Your beds are neat - ly made; The
2. O hear me, dear Nar-cis-sus, Sweet Rose and Vio - let blue; A -

Lento. *p* *mf*

pp

stars will be your can-dles, You need not be a - fraid.
way to flow - er dream-land! Good-night to each of you!

pp

A Song.

The Equally and Unequally Divided Beat contrasted.

J. A. P. Schultz.

dolce.

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The Snow Man.

Lydia Avery Coonley. K. Hallig.

Vivace.

mf

1. Last night, while we were fast a-sleep, Hur - rah, hur - rah! The snow fell fast, the snow piled deep. Hur - rah, hur - rah! Put on your mit-tens,
2. A snow-ball huge we roll a - long, Hur - rah, hur - rah! Of this we'll make his bod - y strong. Hur - rah, hur - rah! Then come his arms, his
3. Red make his mouth, bring coals for eyes; Hur - rah, hur - rah! He sure - ly ought to have a prize, Hur - rah, hur - rah! He's straight, he's tall, and

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all who can, And let us make a great snow-man, And
head, his hands; How fine he looks! how firm he stands! How
jol - ly fat; We'll crown him with a great white hat! We'll

let us make a great snow-man. Hur - rah, hur - rah!
fine he looks! how firm he stands! Hur - rah, hur - rah!
crown him with a great white hat! Hur - rah, hur - rah!

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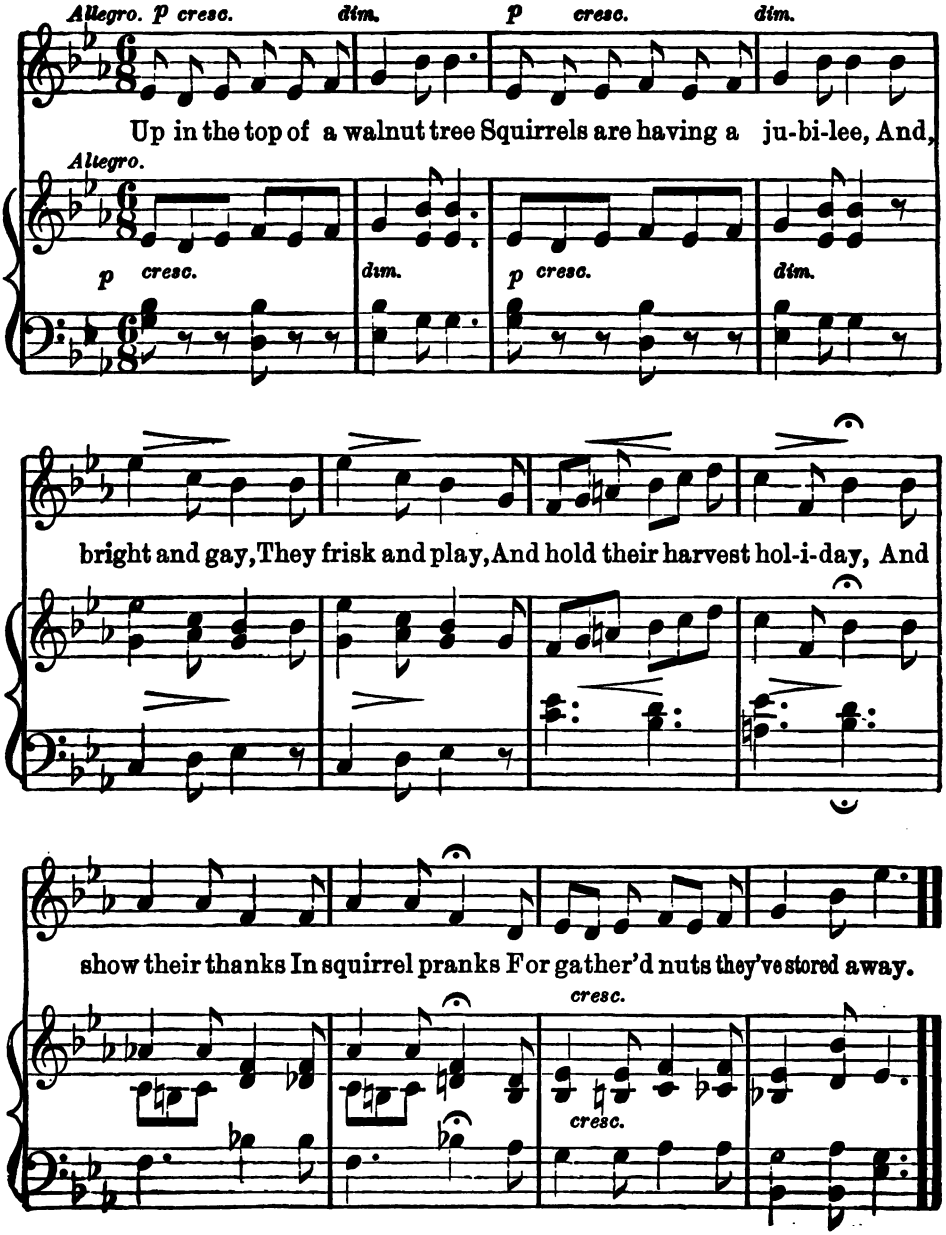
The Squirrels' Thanksgiving.

Frank H. Swett.
From St. Nicholas.
By per. of the Century Co. and the Author.

Eleanor Smith.



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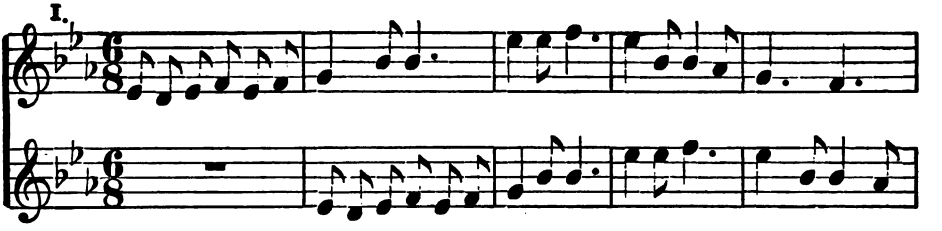

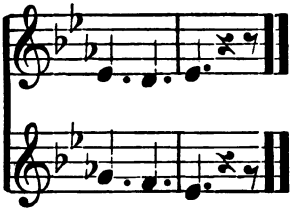

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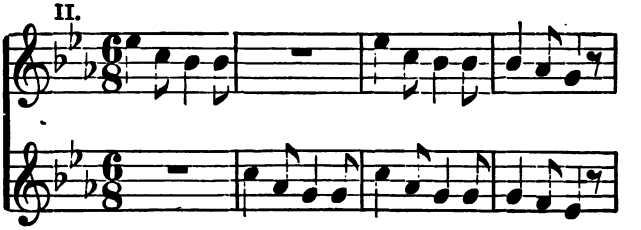

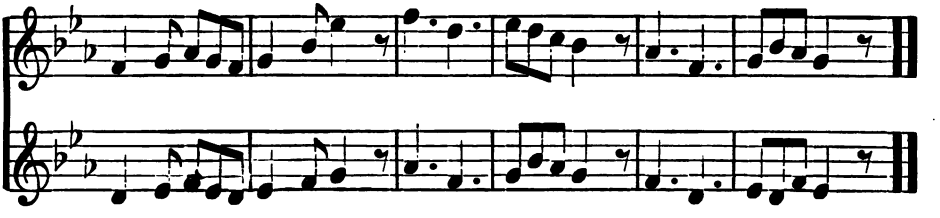

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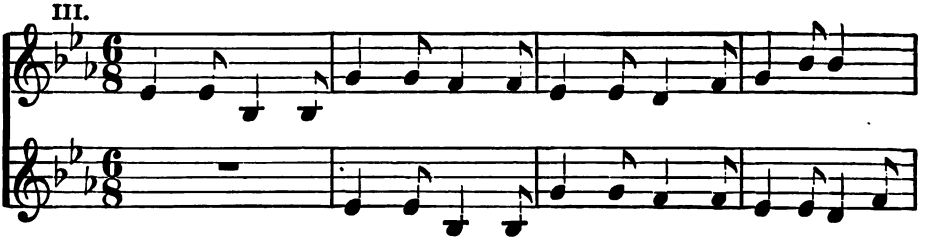

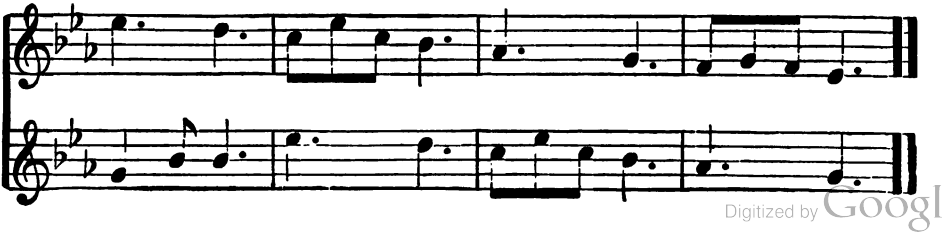

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The Good Fairies.

Frederick Manley. Rheinberger.

Allegretto. *p*

1. When the chil-dren all are dreaming, And the grown-ups are in-
2. No use stay-ing up to see them, Tho' the night be fair and
3. But at dawn-ing you'll find trac-es Of their mag-ic ev-'ry

Allegretto.

p *legato*

pp

door, 'Cross the fields there come a-stream-ing Fair-y
bright; They're so small you could not see them, If you
where, Fields all gay with dain-ty lac-es, Ferns which

pp

workmen by the score, Fair-y work-men, fair-y
had the strongest sight, They're so small, you could not
show like jewelled hair, Fields all gay with dain-ty

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work - men, More than we could count I'm sure.
see them By the noon-day's pierc - ing light.
lac - es, Flow'rs that pearls of dew - drops wear.

p

The Trees are Dressed in Green.

A Study. French Melody.

The trees to-day are dress'd in green—Tomorrow, I'm a - fraid,

You'll find them all a-wear-ing brown, For that's their autumn shade.

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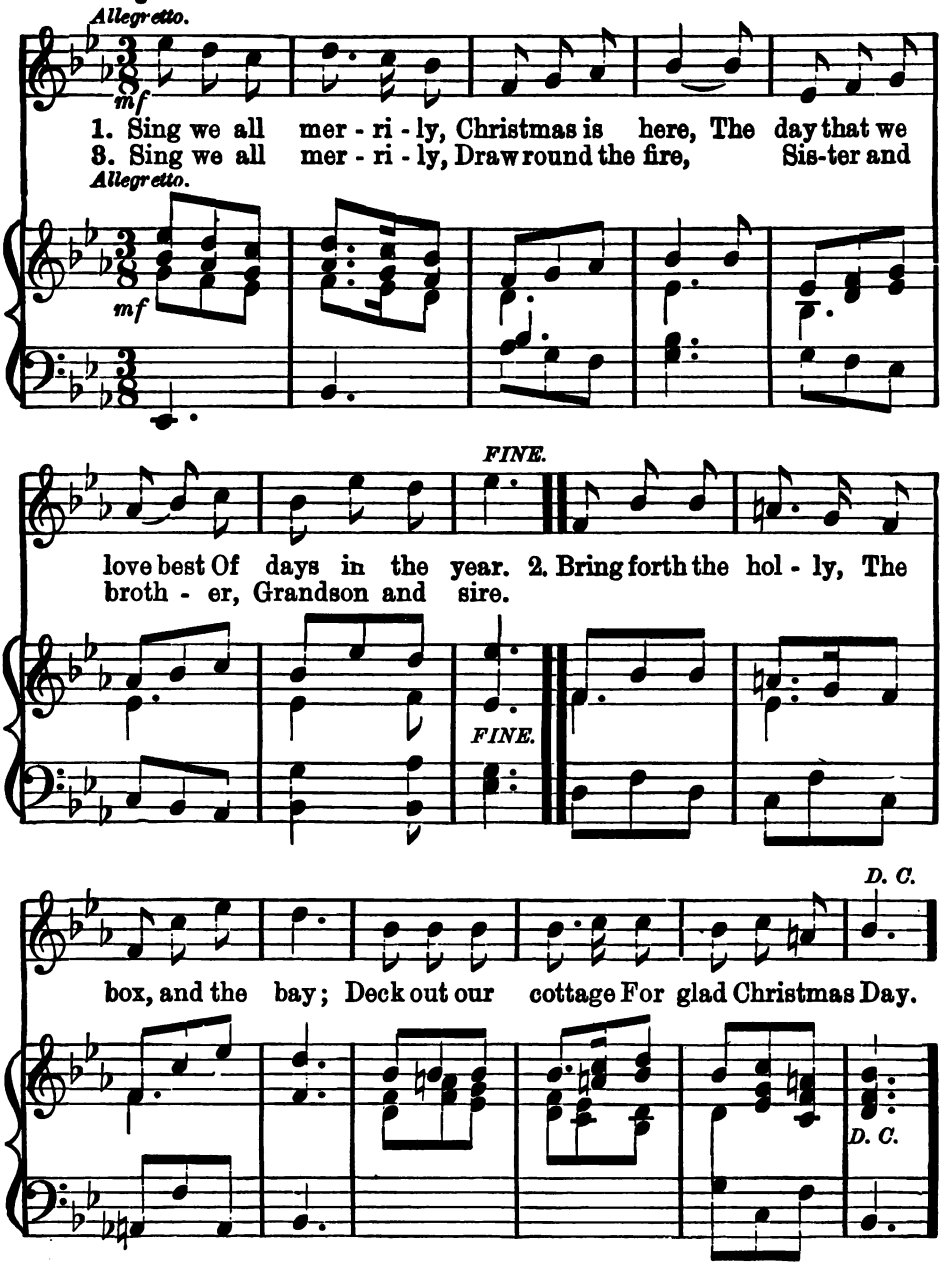
Christmas Carol.

Old English. Eleanor Smith.



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A Song of Praise.

Translated from the German. Gruenberger.

Andante. *p* *cresc.*

1. Thou hast built the glo - rious moun - tain,
2. Thou dost lead the flight of swal - lows,
3. All Thy creat - ures, Lord most ho - ly,

Andante. *p* *cresc.*

mf *mf*

Shaped the riv - er's might - y bed, Raised the hap - py
Thou dost show the stars their way; Sea - son aft - er
Praise Thy name for - ev - er - more; All Thy works, both

mf *mf*

cresc. *dim.* *rit.*

leap - ing foun - tain, Made the flee - cy clouds o'er-head.
sea - son fol - lows; Thou didst or - der night and day.
high and low - ly, Tell Thy power, Thy love a - dore.

cresc. *dim.* *rit.*

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Flag Song.

Lydia Avery Coonley. Eleanor Smith.

By permission of the Thomas Charles Company.

Con spirito.

mf

1. Some flags are red, or white, or green; And some are yel - low,
2. We love our na - tive country's flag, To it our hearts are

Con spirito.

mf

too; But the dear, dear flag that we love best, Is red, and white, and
true; A - bove us wave, in splendid folds, The red, and white, and

blue. Then, hail the flag, the bon - ny flag, of red, and white, and blue!
blue. Then, hail the flag, the bon - ny flag, of red, and white, and blue!

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My Country, 'Tis of Thee!

Smith. Carey.

mf *Moderato.*

1. My coun-try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa-thers' God, to Thee, Au - thor of lib - er - ty,

Moderato. *mf*

f

Of thee I sing. Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet freedom's song; Let mor - tal tongues a - wake, Let all that
To Thee we sing. Long may our land be bright With freedom's

f

pilgrim's pride; From ev - 'ry mountain side Let free-dom ring.
tem - pl'd hills; My heart with rap-ture thrills Like that a - bove.
breathe partake, Let rocks their si-lence break, The sound pro-long.
ho - ly light, Pro - tect us by Thy might, Great God, our King.

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D. T. Shaw.

Vivace.

mf

1. O Co - lum - bia! the gem of the o - cean, The home of the brave and the free, The shrine of each pa-triot's de-vo-tion, A world of - fers hom - age to thee; Thy man-dates make he-roes as-sem-ble, When Lib-er-ty's form stands in ser-vice u - ni - ted ne'er sev - er, But hold to their col-ors so

2. When war winged its wide des - o - la - tion, And threat-ened the land to de-form, The ark then of free-dom's foun-da-tion, Co - lum - bia rode safe thro' the storm, With her gar-lands of vic-t'ry a-round her, When so proud-ly she bore her brave with-er, Nor its stars cease to shine on the brave. May the

3. The star - span - led ban - ner bring hith - er, O'er Co- lum - bia's true sons let it wave; May the wreaths they have won nev-er

mf

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view; Thy ban-ners make tyr - an - ny trem-ble, When
crew; With her flag proud-ly float-ing be - fore her, The
true! The Ar - my and Na - vy for - ev - er, Three

borne by the red, white, and blue, When borne by the red, white, and blue,
boast of the red, white, and blue, The boast of the red, white, and blue,
cheers for the red, white, and blue! Three cheers for the red, white, and blue,

When borne by the red, white, and blue, Thy banners make tyr - an-ny
The boast of the red, white, and blue, With her flag proudly floating be-
Three cheers for the red, white, and blue! The Ar-my and Na - vy for-

trem- ble, When borne by the red, white, and blue.
fore her, The boast of the red, white, and blue.
ev - er, Three cheers for the red, white, and blue.

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Francis Scott Key. Samuel Arnold.

Maestoso.

f

1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim-ly seen thro' the mist of the deep, Where the
3. And where is that band who so vaunt-ing - ly swore That the
4. Oh! thus be it e'er when free - men shall stand Be -

proud - ly we hailed at the twi-light's last gleaming? Whose broad
foe's haugh-ty host in dread si - lence re - pos - es, What is
hav - oc of war and the bat - tle's con - fu - sion, A
tween their loved homes and the war's des - o - la - tion; Blest with

stripes and bright stars thro' the per - il - ous fight, O'er the
that which the breeze, o'er the tow - er - ing steep As it
home and a coun - try shall leave us no more? Their
vic - t'ry and peace, may the heav'n - res-cued land Praise the

ram - parts we watched were so gal - lant - ly stream-ing? And the
fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
blood has wash'd out their foul foot-steps' pol - lu - tion; No
pow'r that hath made and pre-served us a na - tion; Then,

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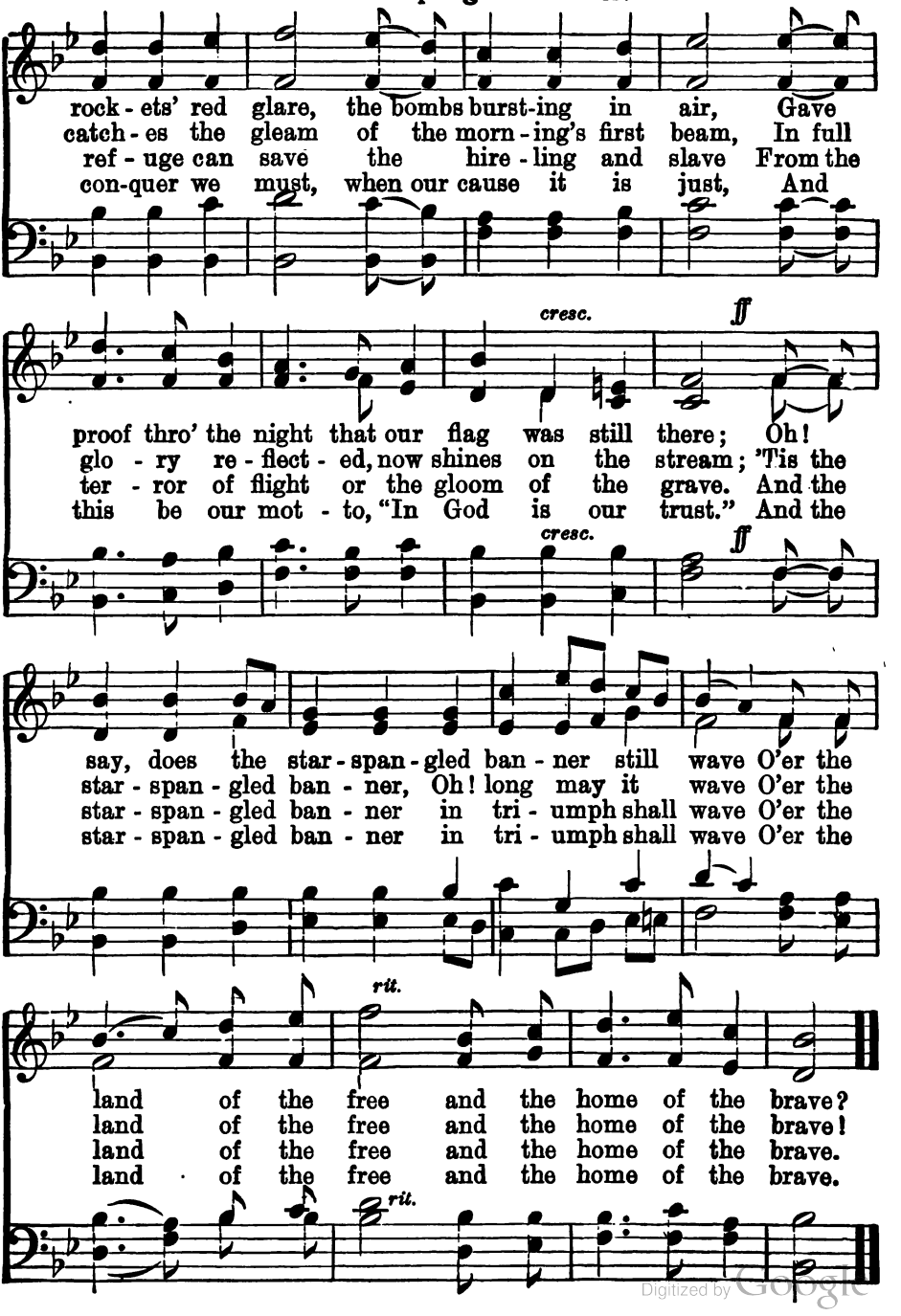

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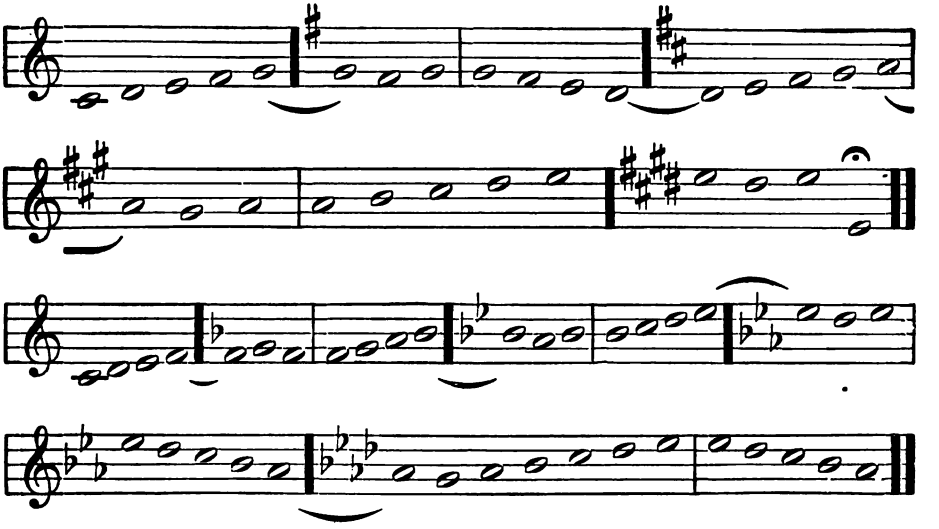
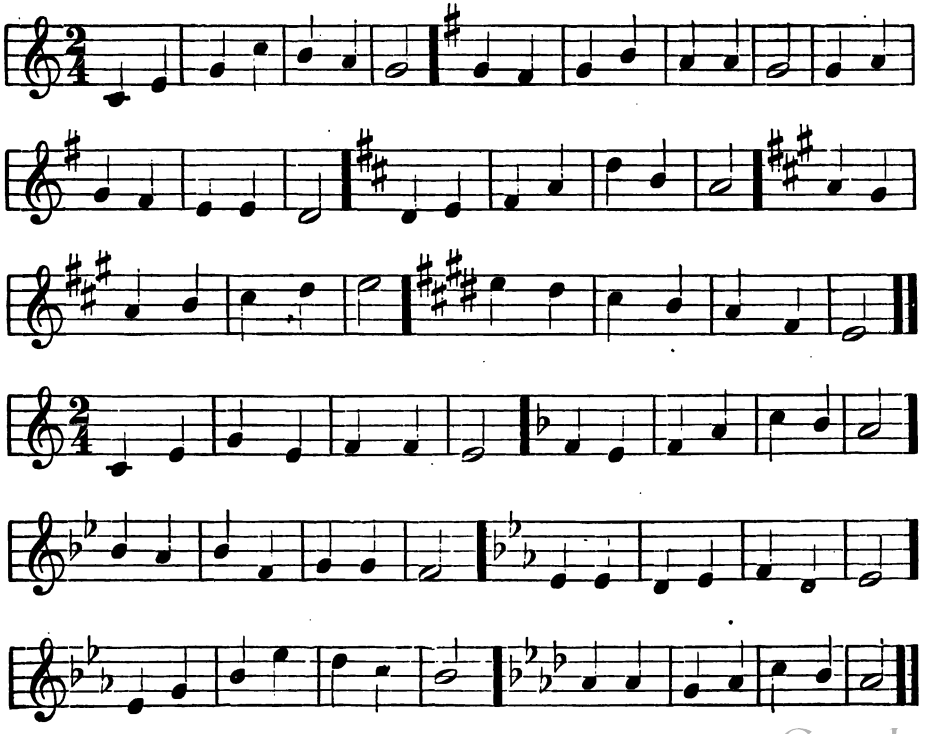


Exercises.



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THE RUDIMENTS OF MUSIC.

The Scale.

Diagram 1.

8
7) half step
6
5
4
3) half step.
2
1

All music is based on some form of the *scale*. Most people are familiar with the *major scale*, which is composed of eight tones progressing by intervals called steps and half steps. As the diagram shows, the half steps are between 3 and 4, and 7 and 8. There are also intermediate tones called *chromatics*. These are between the regular tones of the scale, except where the half steps occur. For instance: *Sharp 1* is a tone half way between 1 and 2. The word "sharp," means the next half step higher. The word "flat," used in the same way means the next half step lower. The scale names are one, two, three, four, five, six, seven and eight, usually represented by the figures 1, 2, 3, 4, 5, 6, 7, 8. The syllables do, re, mi, fa, sol, la, ti, do are also used as scale names.

The *chromatic* scale has thirteen tones and consists entirely of half steps.

Octaves.

When men and women sing the scale together, the women sing an octave higher than the men; they sing the same tune but an octave above. Octaves may be compared to the stories of a building. Stories look alike and octaves sound alike. Suppose you were on the first floor of a building, then the second floor would be "up-stairs"; but if you go up to the third floor, the second floor would be "down-stairs" to you. In like manner a certain tone is 8 if reckoned from the octave below; but it is 1 if reckoned from the octave above. See the diagram on page 8 showing octaves. Also find the octaves on the piano or organ. Tone 8 is the octave of 1.

Pitch.

The pitch of a tone is its highness or lowness. Every tone has a pitch name, as well as a scale name. The pitch names are *A*, *B*, *C*, *D*, *E*, *F*, *G*. The scale names give us no idea of absolute pitch for the scale may be sung high or low. The pitch name of any tone is used also for all its octaves. The diagrams of pitch names will show this clearly.

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Diagram 2

(C–8
B–7)
A–6
G–5
(F–4
E–3)
D–2
C–1

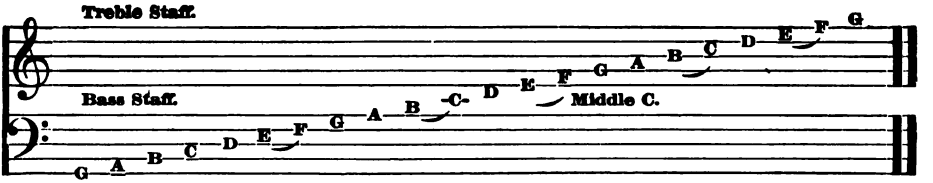
The scale may begin with any pitch, that is, any tone may be taken as 1 of the scale. Tone 1 is called the *Key note*, or tonic. When 1 of the scale is *G*, the *key* is *G;* when 1 is E♭ the key is E♭, and so on. If we sing the tones *C, D, E, F, G, A, B, C,* in the order named, we sing the major scale because the tones represented by these pitch names are arranged (with reference to steps and half steps) to correspond with the tones of the scale. See diagram 2.

Diagram 3.

(G—8
F♯—7)
F
E—6
D—5
(C—4
B—3)
A—2
G—1

Now if we should take *G*, for our keynote and sing *G, A, B, C, D, E, F, G,* we would not sing the major scale, because F–G being a whole step does not correspond with half step 7–8 in the scale. But if we substitute *F♯* for *F*, the correct order of intervals (steps and half steps) would then be preserved. See diagram 3. The key of G, therefore, has one sharp (F sharp). By studying the diagrams on the following pages, it will be readily seen how the different keys are made, and why the sharps and flats are used.

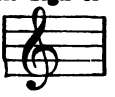
The Great Staff.



Letters connected thus: E F, denote half steps.

The first line below the treble staff and the first line above the bass staff represent the same tone—middle C.

Treble Sign or Clef.



Bass Sign or Clef.

Notes are charaters used on the staff to indicate the length and pitch of tones. The form of a note determines its relative time value and its position on the staff indicates the pitch of the tone to be sung. The following notes are most commonly used:

Whole. Half. Quarter. Eighth. Sixteenth.

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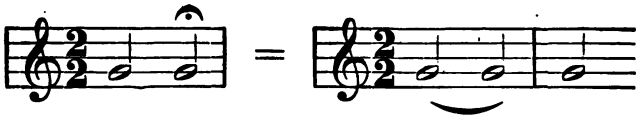
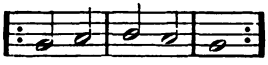
A *Hold* (𝄐), when placed either over or under a note, adds to its value one measure, less the length of the note.



The *Bar* 𝄀 is a vertical line dividing measures on the staff and indicating that the strong beat falls on the note immediately following.

The *Double Bar* 𝄁 is two parallel vertical lines on the staff, indicating the end of a piece of music.

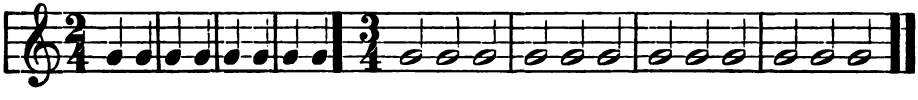
Repeat Marks are dots used thus:  and indicate that the portion of music between them is to be repeated.

Time.

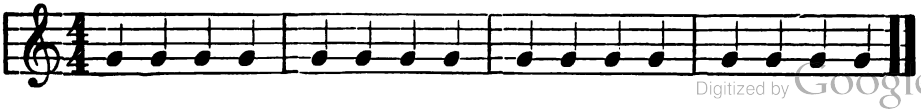
When we listen to the ticking of the clock, or feel the beating of the pulse, we observe that both mark time. When we listen to strains of stirring music we almost unconsciously keep time by marking its pulses or beats. Every strong beat in the beginning of a measure. A measure is a group of consecutive beats marked by one or more accents. The clock usually ticks two-beat (double) and the locomotive puffs four-beat (quadruple) measures. Rhythm is the regular recurrence of equal measures and may be expressed in motion as well as in sound.

Measures Represented by Notes Upon the Staff.

Two Beats to the Measure. **Three Beats to the Measure.**



Four Beats to the Measure.



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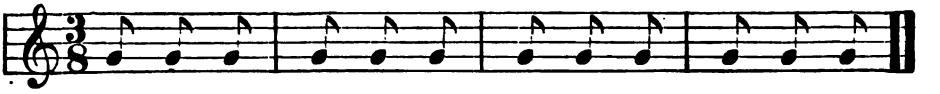
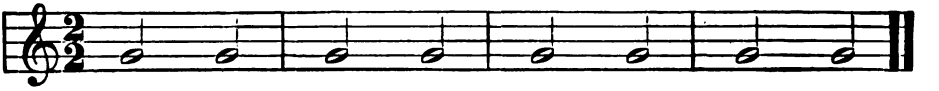
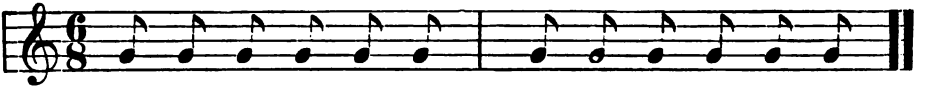
Three Beats to the Measure.



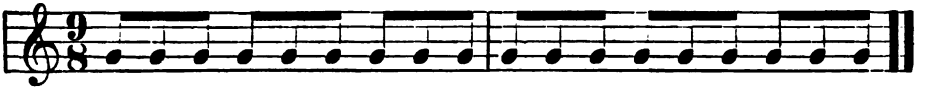
Two Beats to the Measure.



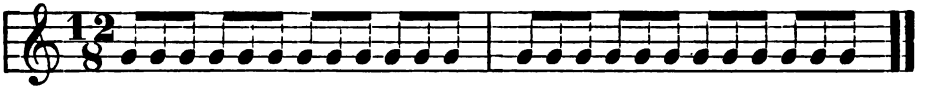
Six Beats to the Measure.

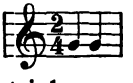
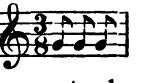
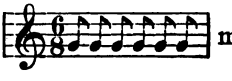


Nine Beats to the Measure.



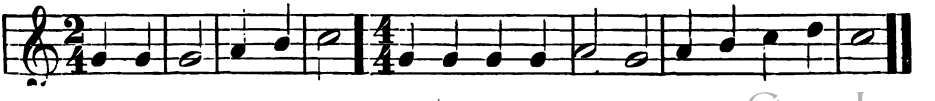
Twelve Beats to the Measure.



NOTE.—From the foregoing examples, it will be seen that either an eighth note (♪), quarter note (♩), half note (𝅗𝅥), or whole note (𝅝) may stand for a beat. Beats are named after the notes that represent them; thus we have: eighth-note beats, quarter-note beats, etc. The figures $\frac{2}{4}$ (two-four) $\frac{3}{8}$ (three-eighth) $\frac{4}{4}$ (four-four) etc., are time signatures. The upper figure tells the number of beats to the measure, and the lower figure tells the *kind* of beats, thus:  means double measure with quarter-note beats,  means triple measure with eighth-note beats,  means sextuple measure with eighth-note beats and so on.

Questions:—How many eighth note beats to a quarter note? How many quarter-note beats to a half note? How many half-note beats to a whole note?

Examples of tones continuing through two or more beats.



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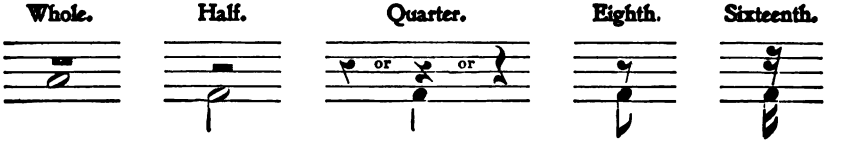
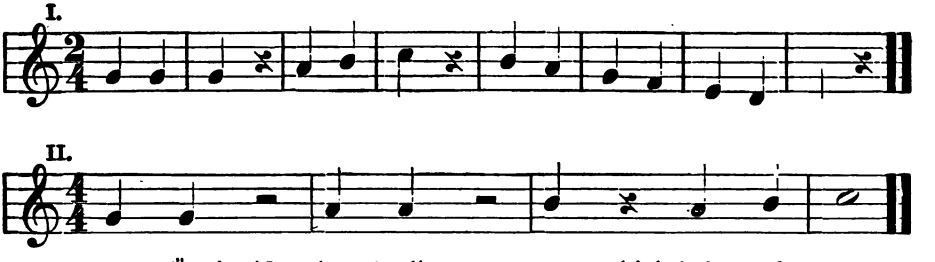
Rests are characters which indicate periods of silence in music. The rests equivalent in time value to the several notes are as follows:



Exercises with Rests.



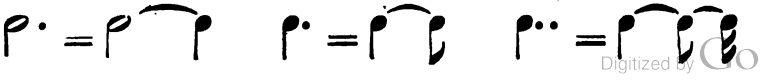
A *Sharp* (♯) signifies that the line or space on which it is used represents a tone a half step higher than the original pitch. Likewise, a *Flat* (♭) means a half step lower. A *Natural* (♮) cancels a sharp or flat. A sharp, flat or natural, except when used in the signature, affects only the measure in which it occurs.

A *Tie* joins two notes of the same pitch, forming one note of the combined values of the two.

A *Slur* connects notes of different pitch to be sung to the same syllable.

A *Dot* adds one half to the time value of a note or rest. A *Second Dot* adds half the time value of the first dot.

Examples of Dots.



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Common Italian Terms Used in Music.

A—in, at, to, according to, for.
Accelerando—accelerating the motion.
Adagio—slow.
Ad libitum (Latin)—at pleasure.
Agitato—agitated.
Alla—like, in the style of.
Allegretto—somewhat quick.
Allegro—quick, lively.
Andante—walking, moderately quick.
Andantino—a little slower than *Andante;* sometimes, more rapid.
Anima—soul expression.
Animato—with spirit.
Assai—very.
Brio—fire.
Calando—diminishing in tone-volume.
Cantabile—singing, melodious.
Con—with.
Crescendo (<)—increasing in tone-volume.
Da capo (*D.C.*)—from the beginning.
Dal segno (*D.S.*) or (𝄋)—from the sign.
Decrescendo (>)—diminishing in tone-volume.
Diminuendo (>)—diminishing in tone-volume,
Dolce—sweet, with expression.
Energico—with energy.
Espressivo—with expression.
Fine—end.
Forte (*f*)—loud.
Fortissimo (*ff*)—very loud.
Forza—power, force.
Fuoco—fire.
Grazia—grace.
Grazioso—graceful.
Grave—serious, very slow.
Larghetto—somewhat broad and slow
Largo—broad, very slow.
Legato—connected.
Lento—slow.
Ma—but.
Marcato—accented.
Marcia—march; *alla marcia*—marchlike.
Marziale—martial.
Meno mosso—slower.
Mezzo (*a*)—half.
Moderato—moderate.
Molto—much, very.
Morendo—dying, diminishing in motion and tone-volume.
Moto—motion.
Non—not.
Pesante—heavy, emphatic.
Pianissimo (*pp*)—very soft.
Piano (*p*)—soft.
Piu—more, *Piu forte*—louder, *Piu mosso*—more rapid.
Presto—very quick.
Primo (*a*)—first, *Tempo primo*—in the original time (after an acceleration or retard.)
Poco—little, *Poco a poco*—little by little, gradually.
Quasi—as it were, almost.
Rallentando (*rall.*)—retarding motion.
Risoluto—resolute.
Ritardando (*rit.*)—retarding motion.
Ritenuto (*riten*)—holding back.
Secondo (*a*)—second.
Sforzando (>) } louder, accented.
Sforzato (*sf*, *sfz.*) }
Smorzando—dying, diminishing in motion and tone-volume.
Solo (pl. *soli.*)—alone, to be sung or played by one voice or instrument.
Sostenuto—sustained.
Staccato—detached, disconnected.
Stringendo—accelerating the motion.
Tempo—time, movement.
Tenuto (*ten.*)—held, sustained.
Tranquillo—tranquil.
Tutti—all, in contrast with *solo*, *or soli.*
Un poco—a little.
Vivace. } —lively.
Vivo. }
Voce—voice.

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